THE NEW YORK DRAMATIC MIRROR.

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SUMMER SALAD.

Now is the season when the astute manager advertises that his house has received a thorough refitting and renovation; when, in reality, a woman has been through it with a scrubbing-brush, a pail of water and a duster, and new matting, at fifteen cents a yard, has been laid in the aisles.

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HENRY MILLER sailed for this city last week, and the New York society girls breathe again.

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A PAPER in Columbus, Ohio, recently used a cut of Joseph Haworth to illustrate the physiognomy of a man who was hanged in a town near-by.

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THE Chicago critics are scoring Dixey and his new play Rip. One says: "It is not a burlesque; it is a travestie and a vulgar travestie of even burlesque."

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SARAH BERNHARDT'S Biography will be ready in September. She kindly averts publication until the warm weather has abated.

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A YOUNG woman, whom the newspaper fiend describes as "a Russian novice," has started out to play Fazio with a broken accent, and she will reach here later on.

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A BARITONE named Goddard is to open a tonsorial establishment in the West. He will probably sing to his customers instead of talking them to death.

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THE Eden Musée is a good place to go this time of year and see Cousin Jerusha taking in "the teown, be gosh!"

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"THE ZARROS" are people who cut a man's head off in full view of the audience. Any gentleman is requested to step up and try his luck, but recruits are noticeably few.

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JENNIE WILLIAMS went to London to capture the public, but a real live Lord has captured her. The vivacious soubrette will retire from the stage when she becomes Lady Petre, and the dulcet strains of her tinkling banjo will resound every evening during the Winter season in the baronial precincts of Copsfold Hall. Lord Petre is to be congratulated.

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PERSONAL.—Come back Marion and all will be forgiven. We will never flashlight you in tights or tell that you have gone yachting again. DEWOLF.

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THE scientists claim that everything is adjusted in the realm of nature by the law of compensation. It was under this dispensation, then, that Marjorie Thompson, a member of A Pair of Jacks company, while in a railroad wreck in the Far West recently met her future liege in the person of a dashing San Francisco drummer. Contrary to Count Tolstoi's theories their acquaintance ripened into love, and they were married at Tacoma last week.

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PAULINE HALL is commencing her starring season well. She had a horseshoe diamond pin stolen last week and the newspapers are giving her free ¶'s all over the country. She presses the button and the press does the rest.

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LAST week we voiced a natural surprise that Lady Dunlo was not coming to this country to star. This week we learn that her sister Flo is coming, which proves that the Bilton family is thoroughly in touch with the times in which they live.

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FRANCIS WILSON, in his new opera, The Merry Monarch, will introduce two little darkies who danced jigs for pennies in the streets of Washington.

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KING HEDLEY, actor, is starting horses at Brighton Beach race-course.

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MADAME MODJESKA smokes cigarettes. For this important information we are indebted to the syndicate fiend.

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J. HUCKLEBERRY FYNES caused a broader smile than usual by his notice of The Banker in the spotted *Sun* yesterday. This scrap-book "critic" gravely stated that the plot was taken from Miss Braddon's "'Aurora Floyd'—a novel that has already served as the basis" for the play, Henry Dunbar, in which J. W. Wallack formerly appeared!

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A KISS FROM THE QUEEN is a new opera soon to be produced on the other side. London critics are wondering who was the unhappy man.

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AN actress who writes for the syndicates tells "How to Lace a Corset" as follows: "Use three sets of laces, one starting at the top and ending two or three holes above the waist line; the second starting at the lower edge, extending up to within two or three holes of the waist line; the third lacing the space between." Another actress, who knows, says that "a simple method is to use one long lace with looped ends; put both of these over a bed-post, after the garment is adjusted and pull for all you are worth." This sounds as though it might be a good plan.

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E. D. TILTON, the leading man, and Edith Fassett, the pretty soubrette of the Dark Secret company, are shortly to be married and a Cincinnati paper says: "It is now discovered that the dark secret was simply the fact that the leading man and the soubrette were engaged."

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AN article in the Baltimore *American* says that Chinese actors "play with truth and carry away their hearers." They not only did not carry away their hearers when they played in this city, but they kept them guessing until two in the morning when there were no cars running, which obliged them to walk home.

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THE Denver *Republic* calmly announces that there will be six shirt-dancers with the U. S. Mail in the Fall. It remains to be seen if this startling innovation will be welcomed in the far East.

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TUSS AND FUSS.

'Tis now the season opens
With plays both new and old.
It's bustle, bustle, tussle,
Within the actors' fold.
They bustle to rehearsal,
They bustle all the day,
And when the curtain rises
They tussle with the play.

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JEANNIE WINSTON will be classified under the head of leading men next season.

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A DRAMATIC society of Brooklyn recently held an election of officers, and the report sent to the local press read: "They scattered their votes, like a coquette her smiles." The proof-reader on one paper got it: "They scattered their votes like a cognat for miles."

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PARAGRAPHERS please take notice. E. H. Sothern will be known as Edward Sothern next season and the "H."—be it for Henry, Hiram, or Horatius—will sink into innocuous nothingness.

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BERNHARDT says that her friends can detect the Yankee twang in her French when she returns from America to dear "Paree."

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A WRITER in London named Cecil Raleigh mounts the critical perch long enough to say that he considers "dramatic art the outcome of a high civilization, and that America is not yet sufficiently civilized to evoke dramatic art of its own." Come down, Cecil, come down!

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A YOUNG MAN of profound linguistic attainments states that Der Blaubart, Barbe Bleu and Bluebeard are the same whiskers.

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A BRILLIANT New York critic said last week in a Sunday newspaper: "Show me a veteran who helps to support the ballet and I will show you a case of arrested development." Which nobody will deny. Arrested development of the capillary glands of the crown of the head is what troubles the old boys who sit in the front row when the feminine form divine is displayed in the show spectacular.

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J. W. HERBERT, who is to play Christopher Columbus in The World's Fair has been requested by the management to do a little banting in order to present a more striking resemblance to the attenuated discoverer of America. To this the comedian strenuously objects on the ground that his present weight does not exceed one hundred pounds, although he is six feet tall. He claims that even now it is only with the greatest exertion that he is able to throw a shadow, and that if he were to train down any thinner there would not be enough left of him to draw salary. Besides it is an open secret that Mr. Herbert is passionately addicted to food.

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A CORRESPONDENT of the *World* was entertained hospitably by the Russian philosopher Tolstoi recently, while the former was traveling through Russia. The New York scribe repaid Tolstoi for his courtesy by cabling over that his host was a lunatic.

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A CONTEMPORARY says that Ibsen makes his wife copy all his manuscript for him. No wonder the Norwegian literary giant doesn't believe in divorce.

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THE Paris correspondent of the *American Musician* rejoices in the name of Têtedoux. In plain English this means Softhead.

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ALFRED AYRES says: "The Red Hussar is a desert with an occasional oasis, and though strange yet true, these oases always have a Tempest in them."

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IN Spokane Falls, a few nights ago, two members of A Pair of Jacks company came to blows. The wife of one of the combatants took a hand at the critical moment and turned defeat into victory for her liege lord by dutifully pounding the head of his opponent with a hammer. When the vanquished actor got before the audience again he introduced this gag: "If I had a hammer there would be a strange face in Heaven." The audience thought it was funny although they didn't see the point.

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WALL STREET is laboring under suppressed excitement. The imminence of Hendrik Hudson is the alleged cause. The Bulls will occupy the front rows. The Bears probably will be all on the stage.

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MRS. ANNIE YEAMANS was detected in the act of entering a dramatic agency yesterday. She denied, however, that she was looking for a position as a soubrette. She wanted an engagement to play ingénues.

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A COMIC OPERA DIVINITY asked her manager for a week's absence on account of the death of her mother. He met her on Broadway a couple of days later, attired in the gayest of gowns.

"Hallo!" exclaimed the manager. "You deceived me. You were going into mourning and here I find you dressed to kill. You look like a rainbow."

"Oh, no," said she. "Mamma died in London, and the dressmaker told me it was quite unnecessary to wear black for distant relatives."

* * * *

THE manager of a traveling company at Pittsburg last week offered his leading lady a ticket for New York and a five dollar bill as pay for five weeks' work. The actress promptly had him arrested, and now he languishes in jail firmly convinced that 'twere better to have paid in full or never to have paid at all.

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AMONG the tempting features that an Uncle Tom's Cabin company is to offer a long suffering public this season are twelve Shetland ponies, ten trained alligators, a brass band and forty jubilee singers. Concerning the number of bull-dogs, Uncle Toms and Little Evas to be engaged to out-do all rival attractions, the press agent retains a mysterious silence.

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FRIENDS who have read extracts from Joseph Haworth's forthcoming life of McCullough believe that it was written under inspiration. Not only is the construction grammatical, but there are some brilliant passages that suggest the practiced writer rather than the literary tyro.

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MANAGER (*to Scene-painter getting up a Stanley play*). "Fine lot of shadows you've thrown on that backcloth. Why don't you——"

PAINTER.—"Well?"

"Why don't you paint the entire canvas a solid black? Then we can call it 'night in darkest Africa' on the bills."

THE NEW YORK
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HARRISON GREY FISKE,
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CURRENT AMUSEMENTS.

BROADWAY—CASTLES IN THE AIR, 8 P. M.
CASINO—THE BRAZILIANS, 8.15 P. M.
H. R. JACOBS' THEATRE—POST DONELSON, 8 P. M.
KOSTER AND BIAL'S—VARIETY AND BURLESQUE, 8 P. M.
MADISON SQUARE GARDEN AMPHITHEATRE—STRAUS' ORCHESTRA AND BALLETS, 8 P. M.
MADISON SQUARE THEATRE—A GAY BEAU BRUMMEL, 8.30 P. M.

PROTECTING PLAYS.

ALTHOUGH we have on several occasions defined stageright and copyright clearly and completely, and have published more than once the relative advantages and specific requirements of the two methods of protecting plays, questions like those contained in the following communication frequently reach us:

> What are the proper steps to be taken to secure the stageright of a play or opera? Is it necessary to send a MS. copy to the office of the Librarian at Washington? Also, what is the cost? Is it more than the cost of an ordinary copyright? What is meant by action in common law to protect a stageright? A reply will oblige, A. O. T.

By answering A. O. T.'s questions we hope to put an end to the interminable influx of similar ones, which need never have been asked had the inquirers read THE MIRROR carefully and intelligently.

No steps are to be taken to secure stageright. It is acquired by the negative course of retaining a play in manuscript form, and *not* applying for copyright.

One method of protecting shuts the door against the other, whichever it may be. When the requirements of securing a United States copyright are fulfilled the owner of a play enjoys the same protection that is vouchsafed the author—or owner—of a book, for the essence of copyright is publication. Infringements must be prosecuted in the courts of the United States.

In the case of stageright, the owner foregoes publication, and, despite the public representation, retains the same right of lawful possession in his play that the author of an unpublished manuscript novel does in that manuscript. It is his individual property, and no person has the right to wrest it from him by theft.

Stageright is founded on the principles of common law; common law is the law of the land, based on immemorial custom. Action in common law to protect a play held under stageright is a suit brought in the State courts either to enjoin a pirate from producing the play, or to obtain a remedy for damages sustained by its unauthorized and unlawful representation.

It is all so simple that we are constantly surprised by the doubtful knowledge that exists among dramatic authors and others as to the features of stageright and copyright. We advise A. O. T. and all others similarly in the dark, to read, mark, learn and inwardly digest ex-Judge DITTENHOEFER'S admirably lucid expositions of this subject that have appeared in THE MIRROR.

PROFESSIONAL REFORM.

THE arrest of Mr. FARRELLY, manager of the American News Company, last week, on the complaint of a man named BRITTON, for selling "immoral" books was an outrage.

BRITTON, it appears, is desirous of rivalling the notoriety of COMSTOCK; he is the paid agent of a new society of cranks, organised, it would seem, mainly for the purpose of putting COMSTOCK'S Society in the shade. An unbridled COMSTOCK going it alone was bad enough, but a free-footed BRITTON is distinctly worse.

Among the "immoral" books for handling which the manager of the News Company was arrested and placed under bail pending trial were TOLSTOI'S "Kreutzer Sonata," DUMAS' "L'Affaire Clemenceau," and BALZAC'S "The Devil's Daughter."

Of course it cannot be expected that a literal-minded, notoriety-seeking paid agent like BRITTON can discriminate between good and bad books, or that he can know what constitutes immoral literature and what does not.

To his limited understanding RABELAIS and EDGAR SALTUS, BALZAC and "ALAN DALE" COHEN, BYRON and OSCAR WILDE are one and the same—morally, artistically and otherwise.

He sees nothing but a naked woman in the Greek Slave and an indecent exposure in Lady GODIVA. He combines the moral gauge of PRYING TOM of Coventry with insensibility of PETER PRIM.

> A primrose by a river's brim,
> A yellow primrose was to him,
> And it was nothing more.

BRITTON cannot conceive that TOLSTOI and BALZAC are rigid moralists and towering teachers. To inculcate the lessons that they drew from observation and experience of humanity, they have adopted the same methods—but with infinitely greater skill, accuracy and success—that are employed by the shining lights of the pulpit. There is not the slightest doubt that even some of BRITTON'S clerical instigators use illustrations of bad example to enforce their arguments.

The moralist who seeks to hide, and pretends to ignore the existence of evil is a fraud and a fool; the moralist who exposes its disastrous effects and does not hesitate to cut into the root of social wickedness, is wise, and comes to exert the beneficial influence for which he is striving.

We neither ask, nor have we the right to expect, that such a mind as BRITTON'S should recognize the art value of the works of TOLSTOI and BALZAC, for it is not to be supposed that a man who sets up for a puritanical censor either could or should reach the altitude of the literary critic. But the self-respect of a liberal community demands that the functionary who proposes to regulate their mental diet for them shall be gifted with the modicum of intelligence requisite to discriminate between gold and dross, purity and foulness, sane literature and rotten rubbish.

If this delectable creature—described by the *Herald* as "a kind of spawn from Comstock"—is sincere in his desire to rid the bookstalls of pernicious material, why does he not arrest the publishers of such filth as "A Marriage Below Zero," "The Picture of Dorian Gray;" such crime-breeding sheets as the so-called police papers; and such receptacles of scantily veiled obscenity as one or two of our "society" journals?

Procedure instituted against such enemies of good morals would have the sympathy and support of all decent men in the community.

But, no; with the brutal stupidity that is the trade-mark of all hired "reformers," BRITTON turns his sanctimonious back on the real offence and the real offenders, invades the domain of the kings of literature and uses the machinery of the law to oppress an entirely innocent citizen.

The arrest has brought no actual indignity upon Mr. FARRELLY. The only person, thus far, who has suffered the reproach of outraged public opinion is BRITTON himself. And it is likely that he will regret eventually the means he has taken to secure cheap notoriety as a guardian of public morals.

With such an agent insidiously working in our midst it would occasion little surprise if the members of the Bible Society were individually indicted for disseminating the impolite words in which the Old Testament is peculiarly rich; if the statuary in the Metropolitan Museum was soon attired in ulsters and Quaker gowns, and the nude picture plentifully bedecked with fig-leaves; if the ballet at the Madison Square Garden were made to dance in *princesse* gowns; or if SHAKESPEARE were banished from the boards.

These things are not impossible while BRITTON is at large and the law gives him authority to prosecute and to persecute.

THE FAIR DATES OF 1890.

ACCORDING to our custom we publish, for the benefit of managers, an advance list of state, county and other fairs during 1890, giving the time and place of each event.

Fair dates are considered rich plums in the theatrical pie, and the list will show just where they are to be had this season.

We are again indebted to the courtesy of the Orange Judd Company, publishers of the *American Agriculturist*, for the privilege of giving this useful information to the profession. The list is printed from advance sheets furnished us by the Orange Judd Company.

DON'T FORGET THE ANTHEM!

IN the bustle of starting the new season, it is probable that some of the many managers who last season adopted THE MIRROR'S suggestion to play the national anthem after the fall of the final curtain, will forget all about it. It is to jog their memory that we revert to it at the present time.

The popularity of the innovation, although it was made at the fag-end of the season, was instantaneous and widespread. The press endorsed it, and the public received it with enthusiasm. Our foremost statesmen and patriots commended the custom as one calculated to keep alive the national sentiment, and it was agreed on all sides that the theatre would also benefit by its adoption. Hundreds of managers joined in the patriotic movement, and not one expressed aught but satisfaction with the result.

It may seem to be superfluous to call the attention of the managers who pledged themselves to the anthem to their duty. But we realize fully how likely it is that some busy men, occupied with the immediate and pressing demands of their business affairs on the eve of the new campaign, will unintentionally overlook a matter that has lain dormant for a couple of months. Hence our reminder.

The custom of playing the anthem in theatres should be universal and perpetual. Its fitness and acceptability have been proved, practically and comprehensively. It only remains for managers, not only here but throughout the nation, to do their part.

WHILE New York need concede nothing to other cities in respect to beautiful and luxurious theatres, costly productions and brilliant accessories, she is far behind Boston, Chicago, Cincinnati, and even San Francisco and Milwaukee in the quality of her theatrical orchestras. While an excellent standard of *entr'acte* music is maintained in the cities named and the grade of the musicians employed leaves little to be desired, the metropolis has such a mongrel assortment of orchestras as surely was never collected in any other large, civilised and art-supporting community on GOD'S footstool. Messieurs Managers, where lie the responsibility and the blame?

MANY are "called" just now. And they respond with alacrity.

AND now the American actress and the British lord are going to clasp hands before the hymeneal altar. Soon we shall hear more talk about the decline of the profession.

THE Roster of the companies of the season of 1890-91 will appear in next week's MIRROR. Managers who have not yet sent us the list of their companies are requested to forward the information immediately to insure publication.

NOTHING is sacred from the enterprising interviewer—not even the pitiable gibberings of a doomed insane patient. He has just penetrated poor TONY HART'S retreat at the Worcester asylum, and reported his irresponsible mutterings from shorthand notes.

THERE will be twenty-five theatres open this season in New York. With more than ordinarily frequent changes of bill, what a task lies before the dramatic critics of the dailies! A first-class newspaper should maintain at least two competent junior critics, and hold a sufficient staff of reporters in readiness to cover the minor theatrical events. But we have yet to hear that one of our morning contemporaries has made any special provision for the rush that will soon be here. Under the old rule, how can they hope either to satisfy their readers or do justice to actors and managers?

A REVEREND bigot, of the Methodist persuasion, has been launching his penny-thunder against the theatre from a Jersey City pulpit, and courting the fate of ANANIAS by a series of lying misstatements such as mark the anti-theatre sermons of all the ignorant and blatant clerics of his class. RAMSAY MORRIS, happening to see a report of the pitiable parson's discourse, let out at him, in a local paper, to the extent of a column. He effectually nailed every one of the reverend bigot's falsehoods, and painted him in his true colors.

OUR Boston contemporary, the *Herald*, answers the question we asked recently regarding the fate of the paid puffs that are mailed weekly to dramatic editorrs throughout the country. The *Herald* says: "The puffs are not reproduced in journals of character and influence; but the bad actor pays for them and they are placed in his little scrap book." A fitting destination!

CHARLES FISHER'S friends and admirers in this city will regret his sudden retirement from the profession with which he has been so long and so honorably connected. Mr. DALY regards it as a mere incident "by the way;" but Mr. FISHER'S standing with the public is such that they will be apt to consider it with greater concern.

SEVERAL of the Summer opera companies in the smaller cities have come to grief. The managers of two have absconded, leaving the employés to face the creditors and strive to make good their own losses by resort to the rarely successful commonwealth plan. The same experience has been met every Summer for several years. Artists who engage with the men who exploit these schemes should take care to investigate the pecuniary stability of the undertaking beforehand. Idleness without pay is better than hard work without pay during the recreative term.

FROM present indications it seems inevitable that the bill to amend the Interstate Commerce Law will go over to the next session of Congress. Some progress has been made in a preliminary way, but the real battle is yet to come. The worst of it is that the result, whatever it may be, is a long way off.

UNDER a signature that was perhaps real, and perhaps not, the *World* publishes an unjustifiable attack on ARTHUR BOWERS, the respected and accomplished *Tribune* writer, last Friday. The reason given for the abuse was that Mr. BOWERS had failed to see any merit in Mr. THOMAS' Woman of the World, and said as much in his paper. As the *World's* correspondent asserted that "Mr. THOMAS never wrote a stupid line for the stage in his life," and as on the date his letter bore, A Woman of the World was summarily withdrawn from the bill at the Star Theatre, it seems beyond doubt that the letter-writer is an egregious ass and Mr. BOWERS' judgment is completely vindicated.

MANAGERS who still have unfilled dates in their books will find THE MIRROR'S Open Time department the speediest, cheapest and most effective means of closing them up. During the season this feature is destined to prove a mutual convenience to local and traveling managers.

OUT-OF-TOWN managers are packing their grips and turning their faces homeward. The bookmakers will sadly miss the departure of some of them.

THE USHER.

In Ushering
Mend him who can? The ladies call him, sweet.
—LOVE'S LABOR'S LOST.

Stephen Fiske, in the *Spirit*, reads Richard Mansfield a lesson for interrupting the run of Beau Brummel at the Madison Square, merely because he wanted rest and a vacation. Says Mr. Fiske:

"Petted prima donnas are apt to imagine that they can do just as they please, provided they are willing to pay for their caprices; but this is not true of actors. The profession has its duties toward the public, and the greater the actor the more faithfully is that duty performed. The public expect, and have a right to expect, that a theatre shall be run with the regularity of a railroad or a newspaper. Doubtless, engineers and editors suffer from warm weather and get tired of their work; but who ever heard of an engineer leaving his train on the road, or of an editor suspending the publication of his paper, because he did not care to do any more work, during the heated term, and preferred a day off at Coney Island, Long Branch or Newport?"

The writer concludes that death or illness is the only excuse for disappointing the public, and "if this rule is too severe, it is very easy not to act at all."

Unquestionably, the public has a right to expect the fulfillment of all announced engagements, unless serious reasons prevent.

In Mansfield's case—unless the statements of the management were inaccurate—the reason was sufficiently serious. The actor was overworked and likely to give out unless he took a rest. Did not that justify his course?

✤

I said in this column last week that Gus Thomas' *lever de rideau* was past help and that I should be surprised if it survived the Summer.

It did not survive the week.

With more acumen than most managers exhibit in similar circumstances, Mr. Brooks promptly took off the little piece in deference to critical and public opinion.

Thomas must not be disheartened by this experience. More can be learned by a dramatist from a failure than from a success—if he is wise enough to profit by it.

✤

A prominent Birmingham, Ala., Elk, Judge B. M. Allen, refers to the present status of the quarrel between the New York lodge and the rest of the Order in a manner that shows the implacable determination of the recent Grand Lodge.

"The backing of the New York lodge is so small," says Judge Allen, "that I think it will all be adjusted soon. If the court were to declare the charter of the Grand Lodge forfeited, a new charter would soon be gotten. There are only a few lodges that oppose the migrating feature of the Grand Lodge. These are in and around New York city."

The interesting points of the fight are many, whether considered from a legal or an Elk position. The present lodge is strong and, in spite of what Judge Allen says, it has many friends and supporters within the Order.

But in case the courts sustain the Grand Lodge—which purposes to get the decree of perpetual injunction from meeting elsewhere than in this State reopened and set aside, if possible—what course remains for the expelled New York lodge but to found a new and independent order? This might be more satisfactory, if not more politic, than to shut up shop altogether.

✤

A Washington paper tells how Mr. Sousa, of the Marine Band, received a musical piece called "Giger!" from Europe. He arranged it for performance and played it at a White House reception.

A *World* correspondent who was present questioned Mr. Sousa about it, obtained a copy from him and sent it to his paper.

The *World* published it as "The Dude's March." There was no mention made of Mr. Sousa or the Marine Band, but instead there appeared a notice that Gilmore would play it the next day at Manhattan Beach, for the first time in America!

This was followed a couple of days later by an interview with the renowned Patrick, wherein he patted himself on the back for having been the first to introduce the piece on this side of the water.

Mr. Sousa has not yet ceased to wonder where he comes in.

✤

A cable, from a more or less reliable quarter, states that Manager Palmer has cancelled the time secured by Fanny Davenport and Margaret Mather for Palmer's Theatre.

Miss Davenport was unable to obtain the manuscript of Sardou's Cleopatra in time, while Miss Mather wished to make certain additional preparations for Joan of Arc. At least, that's what the quidnuncs say.

As these engagements are "off," The Red Hussar will have a clear field up to the opening of the regular season with Willard.

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"Actors and actresses, by the mere exercise of their art, become morbidly sensitive," says Clement Scott. "They ascribe to 'motive'—invariably a base and unworthy one—everything that is said that is injurious to their own vanity. When we praise them they take it all as a matter of course; when we cannot honestly estimate them at their own high standard, there is no reason they will not adduce to account for this conscientious disparagement."

Had Mr. Scott written "many actors and actresses," I should agree with much that he says, but his assertion is unjustifiably sweeping.

Some actors and actresses are capable not only of receiving honest and intelligent adverse criticism dispassionately and gratefully, but they lose no opportunity to turn it to good account by a practical application.

And I have found, also, that these same actors and actresses are quite as able to analyze and estimate the value or the worthlessness of praise as of censure.

✤

But, it must be admitted, that actors and actresses of the sort that I have described are decidedly in the minority.

They are the only kind of professionals, by the way, with whom the conscientious critic can safely and permanently exchange friendship.

The inconstant, vacillating actor, who is your dearest friend so long as you find anything to commend in his acting, and your bitterest foe when truth and duty compel you to point out his publicly exhibited deficiencies, is not only a familiar spectacle of human weakness, but a painful and unmitigated nuisance.

His effusive favor is more unpleasant to the self-respecting critic than his impotent enmity.

✤

But is it, as Clement Scott says, the mere exercise of their art that makes certain actors and actresses morbidly sensitive?

I think not.

Sensitiveness is unquestionably a characteristic of the artistic temperament; but the majority of these egoists who pose as rivals to the centre of the universe, are not artists.

Their malady approaches nearer to insanity than to sensitiveness. Is not the ingenuity and cunning with which they find "motives" for the exposure of their dramatic faults more like mania than delicacy of feeling?

The problem connected with this form of morbidity is physical as well as psychological. It merits the investigation of the scientist rather than the sentimentalist.

I think that the tendency of the press to give undue and undeserved importance to mediocrity in the theatrical world is one of the principal causes of the abnormal egoism that exists among those that are least to be pardoned for that weakness.

It is not found in a similar degree among painters, sculptors, littérateurs, journalists, or scientists. Men following these vocations are judged by a more exact standard of requirement, and their personality becomes interesting to the public in proportion only to the breadth and the genuineness of their achievements.

The theatrical egoists are not wholly to blame. The press is largely responsible.

✤

Cecil Raleigh thinks that "dramatic art is the outcome of high civilization, and America is not yet sufficiently civilized to evoke a drama of its own."

In spite of this vile misuse of words, Mr. Raleigh makes his meaning clear in the cabled communication from which the above is quoted.

But the idea of a nation "evoking" a drama of its own, displays an ignorance of the meaning of the English language that is surprising in one who speaks, presumably, from the standpoint of English "high civilization."

In a sedulous endeavor to determine who and what Cecil Raleigh is, I have ascertained that his claims to a hearing rest on his having written one or two unsuccessful plays, and having edited a couple of editions of a dramatic year-book which were chiefly remarkable for the hopelessly stupid ignorance they displayed regarding the most familiar of American theatrical events.

These, so far as I have been able to discover, are Cecil Raleigh's sole qualifications for pompously expressing his opinion of the drama in this country—a subject which he knows no more about than does the native elephant hunter in darkest Africa.

Thus it was that we found this case of *ignotum per ignotius*, by grace of the syndicate in last Sunday's paper.

✤

Mr. Raleigh's idea of American civilization is about on a par with that of the chuckle-headed Britisher who expects to find tepees on Murray Hill.

Hence it is that he does not "anticipate that for another hundred years an American author will write a play that is as good and as true of any other country and people as it is of America and Americans. No classic thing will come out of Connecticut yet."

Perhaps not; but it is equally certain that no sensible thing will come out of a Cecil Raleigh so long as he possesses and exhibits the brain of a mosquito and the instincts of a snob.

✤

England cannot boast the production of anything classic in the dramatic line during the last generation. Since the drama took actual root in this country it has kept even pace with the old country.

Our newer and better civilization, pulsing with young life and flushed with unparalleled success, need fear no lack of progress in dramatic writing during the next century, or the next decade; Mr. Raleigh's gloomy anticipations to the contrary notwithstanding.

✤

Before allowing Mr. Raleigh to sink back into his habitual and becoming obscurity, I wish to persuade him to retire with at least one misconception less than he entertained at the time of his infelicitous emergence.

I want him to realize, if he can, that the failure of a play may be owing to the failure of the public to recognize its universal truth, and that the success of a play may be to the public's neglect to perceive its universal untruth.

For example, Lear is not a bad play because it does not draw in London; Captain Swift is not a good play because it runs an entire season in New York.

✤

Mr. Ted Marks has been "stringing" the *Whitehall Review*, one of the London journals that has not found out yet the wiles of the dextrous American press-worker. Here is what its last number says of Marks' vaudeville venture:

Mr. Marks's plan is to organize a first-rate music-hall company, in the formation of which he is at present engaged in London, and take it to the United States, exactly over the same ground as that visited by the more distinguished theatrical stars. He appears, in fact, in the best theatres and, he asserts, before the best audiences. Mr. Marks certainly deserves credit for having realized that respectable people are only too pleased to patronize good music-hall ability, if they can be given the opportunity of hearing it. Up to now, in America, as in England, music-halls do not stand in too good odor with the more refined section of the public. Under Mr. Marks's management there is no smoking, no drinking, and the too-usual vulgarity is largely kept in check.

Leaving out Mr. Miner's halls on the Bowery and Third Avenue, smoking and drinking and "the too-usual vulgarity"—which last Mr. Marks does not hope to eradicate but only to keep in check—are not the accompaniments of vaudeville performances in this country. Nor is it true that the better class of variety shows are not in good odor with respectable amusement-seekers.

As to Mr. Marks' entertainment being the pioneer in first-class theatres, I should like to know what sort of theatres Tony Pastor has been playing in on tour for the last dozen years? And how about Herrmann's Transatlantique Vaudevilles and the Howard Athenæum troupe?

Esteemed contemporary, trust him not—he's fooling thee!

✤

Apropos of Augustin Daly's remark that "London critics never trouble me," the Boston *Post* says it is a pity, on some accounts, that he cannot cultivate this fine indifference more successfully when he is at home.

The New York critics have troubled Mr. Daly to an extent which their poor brethren in distant London can scarcely comprehend. He carefully pastes all their adverse criticisms in scrap-books kept for that purpose, commits them to memory, and mutters that his day will come.

If it ever should come Mr. Daly will have his hands as full as the clerk's of high Heaven on the day of judgment.

✤

The Lambs seem to have grown into sheep of a noisy breed, and their neighbors think it time that they were sheared of their license to make night hideous.

Complaints have been lodged by residents in the vicinity of the Lambs' club-house with the police and the Board of Health. It is charged that pandemonium rages within the club precincts during the hours when less exuberant citizens are trying to woo tired nature's sweet restorer.

Mackaye, the middle-aged Boy of the Lambs, furnishes the gratifying information that the row is not created by professional members. Only the high-rollers participate in it.

PERSONAL.

TEMPEST.—Marie Tempest has caught the town—or all that's left of it at this season of the year. Such a leader would lift the Casino to a genuinely artistic plane.

HOPPER.—After his Summer industry, De Wolf Hopper will enjoy a fortnight's vacation before beginning the Fall and Winter campaign next month.

CARMENCITA.—La Cachuca, as danced by Carmencita, is a revelation. She introduced it last week, and it excites the unrestrained enthusiasm of Koster and Bial's patrons.

YOUNG.—Alfred Young gave a successful reading at Twilight Park, in the Catskills, last Saturday. Mr. Young's selections have the merit of being unconventional and diversified.

FEALY.—Marguerite Fealy denies the statements that she will be a member of Effie Ellsler's company. She was engaged by Miss Ellsler, but secured a release in order to secure a position for both herself and her child in another company.

MANOLA.—Marion Manola's desertion of Castles in the Air seems to be the sort of advertising move which the management does not approve. But is it not a poor rule that doesn't work both ways?

BURGESS.—Mrs. Neil Burgess, the wife of the well-known actor, and her mother, Mrs. Stoddard, sustained painful injuries in a runaway disaster at Atlantic Highlands, N. J., on Thursday last. Their carriage ran into a lighter vehicle wrecking it, and both ladies were thrown out by the shock of the collision.

VICKERS.—Mattie Vickers will produce her new play, Edelweis, by J. A. Fraser, Jr. and Eugene Wood, the former of the Chicago *Evening Journal* and the latter of the *Tribune*, next month. The first performance will probably take place in Streator, Ill.

ROSENQUEST.—Manager J. W. Rosenquest is an interested attendant on the more important racing events hereabout. His plans are complete for the season at both his popular theatres in this city, and this fact enables him to take his vacation with a mind that is easy.

BERKLEY.—Olive Berkley and her mother will return to America from Australia in October next, stopping over at Honolulu to give a short season of readings.

WILLIAMS.—Minnie Williams has given up her role in The Fairies' Well in order to join her sister Jennie in England. She will sail to-day (Wednesday) on the *Germanic*.

CURTISSE.—Blanche Curtisse has been engaged for the leading singing part in The Spider and the Fly for next season.

LOWERY.—Jeanette Lowery, of The Wife company, is spending the latter part of the Summer at Long Branch, preparatory to rehearsals.

TOWNSEND.—Camille Townsend is a passenger on the *City of Rome*, due here next Sunday.

MARSTON.—Richard Marston sailed for New York on Aug. 9 by the *Arizona*.

STANFIELD.—Leontine Stanfield has returned to New York after a sojourn of two months in Colorado. Miss Stanfield intends to star in a new comedy drama.

TANNER.—Cora Tanner is building strong hopes on One Error, with which she will open the regular season at the Fifth Avenue on the 25th inst.

BURNHAM.—Charles Burnham, the popular manager of the Star Theatre, mourns the death of his mother, who died last week at Mount Vernon, Westchester, in the sixty-third year of her age.

LANGTRY.—Mrs. Langtry is not coming to America after all. Early in September she will open at the Princess Theatre with Antony and Cleopatra. She will appear as Cleopatra, while Forbes Robertson will assume the role of the dissolute Roman general.

BARRETT.—Another of Lawrence Barrett's daughters will shortly be married. The prospective groom is a society man, Marshall S. P. Williams, of Roxbury, Mass.

SKINNER.—Otis Skinner sailed from England last Sunday on the *Ems* in order to reach here in time to begin rehearsals with Margaret Mather, whose leading man he is to be this season.

CAYVAN.—Georgia Cayvan arrived from Europe last Saturday on the *City of Chicago*.

TEMPLETON.—Fay Templeton is said to be working conscientiously for the success of Hendrik Hudson. She claims to be averse to sensational forms of advertisement and desires to win the suffrages of the women and children, as well as the naughty club men.

BROOKS.—H. Quintus Brooks, of THE MIRROR's business staff, is spending his vacation at Patchogue, L. I.

DELMORE.—Ralph Delmore is to be credited with a rapid piece of work. On Wednesday last he arrived from England on the *Majestic* and on Monday he signed to go with the Master and Man Company. He will play the leading role, and will be starred.

AT THE THEATRES.

PALMER'S.—THE RED HUSSAR.

Comedy Opera in three acts. Libretto by H. P. Stephens. Music by Edward Solomon.

Kitty Carroll	Marie Tempest
Barbara Bellasys	Isabelle Urquhart
Mrs. Magpie	Fanny Edwards
Ralph Rodney	Herndon Morsell
Sir Harry Leighton	James Sauvage
Sir Middlesex Masham	J. W. Handley
Corporal Bundy	William Gilbert
William Dyles	Joseph C. Fay

The Red Hussar, which invaded Palmer's Theatre on Tuesday evening of last week, did not exactly take the town by storm so far as the opera itself was concerned. Whatever success the production achieved was largely due to Marie Tempest, who at once established herself as a prime favorite with a critical metropolitan audience.

But let us first consider the work of the composer and librettist. Mr. Stephens has supplied a book that will probably not worry posterity to any great extent. The story does not belong to the realistic school of fiction, and the Postmaster-General will never object to the circulation of the libretto through the United States mail. The romantic incidents are entirely harmless, and have been tried without disastrous results upon various generations of opera-goers.

Ralph Rodney is a captivating young spendthrift, who, after squandering his inheritance in a life of jocularity, is very properly thrown over by Barbara Bellasys in favor of a more substantial swain, Sir Harry Leighton.

Meantime Kitty Carroll, a pretty ballad singer, or something of that sort, falls in love with Ralph, and Corporal Bundy, her special admirer, induces him to enlist as the best means of effectually separating the two young people. His little game does not work, however, as Kitty follows the regiment to Flanders, disguised in the uniform of a red hussar. Of course, the Red Hussar is promoted for bravery on the field of battle, and incidentally saves the life of the only man she ever loved.

The last act is devoted to marrying Ralph to Kitty and Sir Harry to Barbara, while Corporal Bundy has to be satisfied with Mrs. Magpie, a middle-aged widow who peddles provisions to the soldiers. The librettist amiably discovers that the adventurous ballad singer is an heiress and a lady of high degree, so that Ralph will not have to work for a living.

With regard to the music, it can only be said that Mr. Solomon has supplied a tuneful score without any particular originality or any striking vulgarity. The song of the regiment, "Steady, Boys, Steady," is quite spirited, and is likely to become popular. Several of the sentimental solos and duets are composed with artistic cleverness, and were well received.

Despite the fact that The Red Hussar had a prolonged run in London it is very doubtful if Manager Duff would have made any money with the opera in America if he had not imported Marie Tempest to personate her original character of Kitty Carroll. Miss Tempest not only possesses a soprano voice of unusual sweetness, but her singing shows evidence of excellent musical training. The volume of her voice is not extraordinary, but fully equal to the exigencies of comic opera.

In addition to vocal qualifications, Miss Tempest possesses a charming and magnetic personality, and her acting is delightfully arch. Her figure, like her voice, is somewhat limited, but what there is of it goes a great way. While not much over five feet in actual height, she carries herself in her red hussar uniform during the second act as if she were as tall or taller than anyone else on the stage. She made an unquestionable hit with the audience, and the musical numbers allotted to her were redemanded in nearly every instance.

Isabelle Urquhart did not make a favorable impression as Barbara Bellasys. She has grown rather too stout for statuesque comeliness, and her voice sounded as if she were suffering from some nasal disorder. It is to be said in Miss Urquhart's favor that she always plays conscientiously, dresses in excellent taste, and never strives to make herself unduly prominent.

Fanny Edwards was efficient as Mrs. Magpie, a commonplace "sweet little Buttercup" role.

Herndon Morsell is a good tenor singer, who is not like most of his kind—a perfect stick when it comes to acting. Consequently his Ralph Rodney gave general satisfaction.

James Sauvage, who hails from abroad, has a rich baritone voice that was duly appreciated, but his Sir Harry Leighton was otherwise decidedly wooden.

J. W. Handley, who was especially imported to act his original character of Sir Middlesex Masham, failed to convey the impression of undue comicality. His style is very much like that of J. H. Ryley, but he is by no means as racy in his comedy work.

William Gilbert made his first attempt as an operatic comedian, but the burlesque role of Corporal Bundy did not seem to fit him as well as legitimate comedy parts. Still it should be borne in mind that the librettist has not supplied the Corporal with excruciatingly funny lines.

Little Willie Barbier as the drummer boy was a very cunning specimen of infant humanity.

The chorus had been well drilled, and were not found wanting in the matter of picturesque costumes. The Flemish dance in the second act was gracefully executed by Gussie Coogan and Anna Allen.

There was ample opportunity for scenic effects, and the scenic work of Messrs. Perkins, Calcott, and Banks was much admired. Julian Edwards led with customary efficiency, and inspired the principals and chorus with noticeable confidence.

WINDSOR.—THE BANKER.

Drama in four acts, by James Schonberg.

Walter Stanley	George Edgar
Colonel Maitland	Harry Eytinge
Laurence Galt	Alfred Follin
Harold Dalton	J. Grosvenor
George Swinton	J. C. Kline
Stephen Kish	George Reus
Servant	J. Southern
Edith Stanley	Emma Vaders
Mary Dalton	Alice Elton
Lucy Smith	Sydney Raymond
Mrs. Hawkins	Florence Vincent
Alice Swinton	Bertha Granger
Tilley Ellis	Dottie Pine

Here was a splendid opportunity to write a strong play. The author could touch and vibrate at will the highest strung chord of the lyre of human interest—that of a daughter hounding a man to the gallows, only to discover at the eleventh hour that the man is her father.

The story is old, no doubt. Already there have been several stage versions of the popular novel from which it is taken—Miss Braddon's "Henry Dunbar"—but with such wealth of material for complex action and striking situations there is always hope for a newcomer. Mr. Schönberg, however, has not taken full advantage of his opportunity.

To epitomize the plot briefly: Harold Dalton, a wealthy banker, has a friend named Stanley whom he strongly resembles. Dalton commits a crime and allows Stanley to suffer in his place. Stanley escapes from the convict prison and seeks the man who wronged him. They meet and the banker is killed. Then Stanley, remembering his resemblance to the dead man, resolves to impersonate him, thinking thus to avoid pursuit and at the same time to enjoy a life of affluence. Walter Stanley becomes Harold Dalton.

Edith Stanley, the false banker's daughter, believing the father to be dead is convinced that Harold Dalton killed him and sets the police on his track. This naturally prepares for the one strong scene of the play—that in which the daughter confronts the banker and recognises her father. This is very strong, and in a measure atones for the inanity of the earlier scenes.

George Edgar as Walter Stanley was singularly realistic in some of the scenes, and gave evidence of an emotional power of no ordinary kind. But much of his acting was spoiled by a decided tendancy to rant. His acting in the scene with Edith, however, was capitally done and moved the somewhat wearied audience to prolonged applause.

Harry Eytinge played earnestly as Colonel Maitland, but overacted. Emma Vaders was efficient as Edith Stanley, and barring a few defects in elocution, again proved herself to be an actress of considerable merit. Alfred Follin did some very creditable work as a bank cashier and Alice Elton was fairly commendable as the banker's daughter.

There is backbone to The Banker, and if altered somewhat it might be made a successful play. All that irrelevant twaddle at the beginning of the first and second acts should be cut mercilessly. It is totally foreign to the story.

As for George Edgar, he is a sufficiently good actor to deserve success and to win it.

AT OTHER HOUSES.

The hundredth performance of Castles in the Air took place at the Broadway Theatre last Monday evening. Souvenirs containing portraits of the cast were distributed to the audience. Marion Manola, who has not appeared in the opera since July 31, has either severed or been severed from further connection with the company. The role of Bul-Bul is now sung by Annie O'Keefe. Next Monday Francis Wilson will open his engagement at the Broadway with the production of The Merry Monarch.

The Brasilian will cede the Casino stage to Madame Angot on Thursday evening of this week. On the same evening Sol Smith Russell will give the first New York performance of Dion Boucicault's new play, The Tale of a Coat, at Daly's Theatre.

Richard Mansfield resumed the Beau Brummel performances at the Madison Square Theatre last Monday night.

The light and airy humor of The Balloon is in the ascendent at the Star.

This is the third week of The Canuck at the Bijou.

The variety entertainment at Tony Pastor's this week includes Harry Kennedy, Topack and Steele, The Julians, Theo, Stanley, Gus Bruno, and other talented people.

The Strauss orchestra and the two grand ballets at the Madison Square Garden Amphitheatre still appeal to amusement-seekers as a delightful form of Summer entertainment.

At Koster and Bial's Concert Hall Carmencita continues to draw large audiences with her original Spanish dances, while Manus and Abacco, the Arabian wonders, and other specialty artists also contribute their share in the lively variety performance offered nightly at this house.

J. M. Hill announces a double opening of the International Vaudevilles for next Saturday evening at the Standard and Union Square Theatres.

Owing to the non-completion of the alterations being made at Jacobs' Theatre the performance of Fort Donelson was postponed from Monday to last (Tuesday) evening. The production, therefore, cannot be noticed until next week.

DRAMA ON THE HIGH SEAS.

The idea of a floating theatre was exploited in Russia during the last year, and a New York journalist suggested that such a scheme, if carried out in this country, would prove an effectual dampener on the young man who goes out between the acts.

Down at Bay Ridge, however, during the coming month, a novel entertainment is to be given by the pupils of the Bennett Swimming School, which floats out on the briny deep about two hundreed feet from shore. A scene from one of the great tank dramas, which have retarded the elevation of the stage during the past few seasons, is to be given with costume and calcium effects; also a burlesque on the capsize of a boat, with an exciting rescue.

Some real actors, who are learning to swim, will irradiate the affair with their prescence, and the afternoon will be filled with fancy diving, "afternoon tea" on the water, and other enjoyable features. Miss Kate Bennett, the famous natatorial instructor, will preside.

SUSTAINED AND RECOGNIZED.

Syracuse Herald.

The New York Dramatic Mirror has entered on its twenty-fourth volume. The Mirror is not only typographically handsome, but it also exemplifies the old adage of "handsome is that handsome does." Under the efficient management of Mr. Harrison Grey Fiske its claim to be the organ of the American theatrical profession is well sustained and generally recognized. There is no crookedness about the reflections cast by this Mirror.

CONCERNING LILLIAN LEWIS.

Lawrence Marston and Lillian Lewis returned from Europe on the *Nordland* last week, much benefited in health by the trip.

"We shall open our season," said Mr. Marston, "on Aug. 25 in Buffalo. The company engaged includes besides Miss Lewis and myself W. A. Whitecar, Archibald Cowper, Edward Warren, Frank Kendrick, Max Clayton, Wilfred North, Eleanor Merron and Adele Bray.

"Wilfred North, by-the-bye, owns a third interest in my new play of Credit Lorraine, which is now in rehearsal, and is to be our principal attraction this season. While in Paris arrangements were completed for Alfred de Grésac, of *Gil Blas*, to make a French adaptation of Credit Lorraine for Jane Hading, who intends to appear in the piece at the Odéon on Sept. 25.

"During the five months that Miss Lewis spent abroad she devoted much of her time to perfecting her French accent and to the study of Camille with the veteran actress, Madame Jourdaine. The result of all this study will culminate in her appearance in the original French version of Camille at the Grand Opera House, New Orleans, during the week of Oct. 19.

A NEW LUCK OF ROARING CAMP.

The name of the new play by Dion Boucicault which Messrs. Abbott and Teal have been hinting at lately is no longer a mystery.

"It is founded on Bret Harte's celebrated story 'The Luck of Roaring Camp,'" said Mr. Abbott yesterday to a Mirror reporter, "and it will bear the same title. Mr. Boucicault has handled the material in his own dramatic and masterly way, and Mr. Teal and I think we've got a prize in it.

"Shall we dispose of The Luck of Roaring Camp? No, indeed! We propose to keep it all to ourselves, for we believe it to be a valuable property. The first production will take place in New York, under the best auspices. I shall be able to give out the details shortly."

The firm of Abbott and Teal, unless all the present indications fail, is destined to cut an important figure in the world of theatricals. Brains, capital and an intimate and practical knowledge of both the artistic and business departments of the stage are the qualifications for success in its present and future undertakings.

PROFESSIONAL DOINGS.

Eleanor Tyndale is spending the Summer on Long Island.

Klaw and Erlanger have completed the Wardo-Bowers tour for next season. It will be for forty-four weeks.

The Lyceum stock company will assemble for rehearsal at the Lyceum Theatre on Friday. They will leave on Saturday for Chicago for a month's engagement at Hooley's Theatre.

It was erroneously stated last week that of the forty weeks booked for the Money Mad company, "but three are in one-night stands." It should have read "but three are in three-night stands." The company does not play any one-night stands. The complicated nature of the drawbridge scene makes it necessary to use two complete sets, one of which will be sent ahead to be placed in position for the opening in each town.

The Rapid Transit company opens its season at Cincinnati on Sept. 14. E. B. Smith and Co. are the proprietors and Charles Seymour general manager. Among the people already engaged are Alf McDowell, Carrie Tutein, William Mack, James Griffin, and a quartette of skirt dancers. The farce-comedy, which is said to have many new ideas, will go out well equipped, and with handsome printing.

Ida Macdonald has been engaged for Mrs. Leslie Carter's company.

Frank Allen has been secured for Dobbins' Soap Bubble company.

Little Beatrice Tait, of We, Us & Co., arrived in the city on Saturday last, from Cleveland, where she has been spending the Summer.

The Metropolitan Quartette has been engaged for The County Fair road company. The members will be Arthur Cook, C. C. Babcock, Heber Wolsey and L. W. Raymond. The company will open in Chicago Aug. 24.

W. H. Day, the well-known theatrical architect, has designed four scenes for The Ugly Duckling, in which Mrs. Leslie Carter will make her début at the Broadway Theatre in November.

The rehearsals for The Charity Ball traveling company are in progress at the Lyceum Theatre, the opening date being Aug. 25, at Stamford, Conn.

The Pearl of Pekin company will open its season on Sept. 8 at Bridgeport, Conn., under the management of E. A. Stevens, who has come from Atlantic City, N. J., where he has been summering, to attend to the necessary preparatory arrangements. All the principals have already been engaged. There will be forty-three people in the company, and the opera will, it is said, go out stronger than ever.

Frederick Belasco will be a member of Mrs. Leslie Carter's company next season.

Daniel Jarrett and Harriet Ford are among the recent engagements made for The Clemenceau Case, which will be produced at the Standard Theatre on Sept. 15.

C. B. Jefferson and Klaw and Erlanger have purchased four thoroughbred horses for the Chicago production of The County Fair which occurs at the Columbia Theatre on the 24th inst.

The Wood-St. John company will give a performance at the Hamilton House, Stamford, Conn., on Saturday evening, the 23d inst., for the benefit of the *Evening World* Sick Babies' Fund.

Charles Erin Verner will return to the city from Holland, Mich., where he has spent the Summer, next week, and will begin rehearsals at once. Next season will be his fifth in Shamus O'Brien and his third and last season under the management of T. H. Winnett. He will open at the Windsor Theatre on Sept. 6. In April of next year, Mr. Verner will open in London in a spectacular production of a new racing play, entitled The Derby.

The accompaniment to the song which Mabel Bert sings in The Canuck, "Down On the Farm," is played by Jennie Yeamans on an autoharp. Miss Yeamans closes with this company in two weeks, in order to go to the mountains and have a long rest before beginning rehearsals of The Blue Jeans. In the latter play the well-known little actress will ride a bicycle.

David Belasco is devoting four days of each week to giving Mrs. Leslie Carter dramatic instruction. He is also coöperating with Paul Potter in the construction of their new play, The Ugly Duckling.

William Haworth, who goes with Hubert Wilke this season, does not deny that his family stands a fair chance of coming into a considerable sum of money one of these days. The estates in question, however, are just as likely to get into the Courts of Chancery in England, and both he and his brother Joseph may be gray-headed and bald before anything falls to them. The story connected with the estates is a most romantic one, and William Haworth is likely to make more money by dramatizing it than in any other way.

THE PRINCE AND PAUPER.

Mr. Frohman's reply to Mr. House.

E. H. House:

DEAR SIR:—Much against my will I feel constrained to reply to your letter in THE MIRROR of last week.

I made a contract with Mark Twain for the exclusive right of production to The Prince and Pauper, for which Mrs. Abby Sage Richardson made the adaptation. Mark Twain was pleased with it; so was the public. Twain told me when he accepted my proposition, that you had some time previously attempted to dramatize the same work, that you had submitted several schemes for the dramatization of this, his pet story, but that it was unsatisfactory. He gave up hopes of success.

Time passed, and to his knowledge the matter dropped. It was about eighteen months after that my proposition, suggested originally to me by Mrs. Richardson, was accepted by Twain. My version was produced, and in a speech on the opening night Mark Twain said that Mrs. Richardson's version with Elsie Leslie in the dual-role, was the realization of a fifteen years' dream.

After my production you came forward with your long dormant claim. Though the author would not accept your attempted dramatization you brought injunction proceedings. Mark Twain had naturally supposed you had long since abandoned your unsuccessful efforts to get the book into dramatic shape; but his early and friendly letters to you were regarded by the court as fixing your prior claim; and the injunction against me, an innocent party, was granted.

I had regarded Mark Twain's assurance that you had no claims as sufficient. However, I wished to continue my enterprise. Many contracts were involved. I therefore met all the financial conditions your attorneys imposed upon me. In addition to this I paid and am paying to you (for this supposed exclusive right) all of Mark Twain's royalties weekly, and a large share of Mrs. Richardson's moiety of royalties for her adaptation. Thus you have been fortunate, very.

Meeting all the exactions and conditions thus imposed upon me, I had the right to suppose I should be permitted to continue uninterrupted in the sole right to play the piece in which Elsie Leslie has made so great a success. When last Spring you broached to me the idea of putting your own version (no doubt a new one) on the road, I explained to you how indiscreet and unbusiness-like such a proceeding was. Knowing your ignorance of the conditions prevailing in the theatrical business, I communicated with your attorneys on the subject before I left for Europe, explaining that your version would be likely to damage mine—that you were now receiving a goodly percentage of the gross receipts, which percentage also you were jeopardizing. One of your attorneys assured me, before I went abroad, that it was unlikely you would take this step.

Certainly no business man would be so blind to his own interests as you have shown yourself to be. You argue that because a play like Hamlet can be played in three or four parts of the country at the same time that this can be repeated with two so dissimilar (and untried) versions of so peculiar a play as The Prince and Pauper, requiring just such delicate grace and charm as Elsie Leslie (a child out of ten thousand) gives to her impersonation. You objected originally with much vehemence that no child could play your version of Mark Twain's story—that yours positively required an adult. This cannot but force upon me the conviction, that since my version has been accepted by the public, you have remodeled your rejected scheme of the play and have lately attempted a new one upon my lines.

The statements which you object to, made in a morning newspaper, were given without my knowledge and during my absence, by a subordinate; for theatrical readers well know that your injunction was granted, and that it was not your version which was played in England.

As to your just rights in this matter, our claims will be ere long decided by the courts.

Yours respectfully,

DAN'L FROHMAN.

LYCEUM THEATRE, Aug. 12, 1890.

THE ANNUAL ABBOTT FLUTTER.

The Emma Abbott Opera company is being organized for the season. Miss Abbott returned from Europe recently with a number of costumes by Worth and Felix—a most important detail.

The principal additions to the repertoire will be Verdi's Bal Masqué, Donizetti's historical work Anne Boleyn, and a revised version of Bizet's Carmen. Other operas include Crown Diamonds, Ernani, Rose of Castille and Romeo and Juliet.

The artists will be Emma Abbott, Myra Mirella, Emma Broderick, Alice Ellerington, Lizzie Annandale, Lonie Ebert, Fernando Michelena, Robert Rudolphi, Martin Pache, J. S. Dubois, H. S. Keady, William Pruette, P. Bowrick, William Broderick, Richard Karl, C. N. Brown, Pogoesare, Panchon Krauss and Bessie May.

The tour, which begins Sept. 1, will extend to the Pacific slope, from thence South and back to the East.

THAT AMENDMENT.

Will J. Graham writes THE MIRROR as follows: "I have been working hard with the representatives in Congress, trying to convince them that the amendment we want is not solely to benefit us, but also the public generally. The Hon. H. Stockbridger, Jr., informed me that there are several objectionable features in the amendment as reported by the Committee on Commerce, and that he had not as yet come to a conclusion satisfactory to himself as to whether its advantages sufficiently outweigh the injustice which he thinks would be worked by it. But I am under the impression that when the bill comes before the House he will be found on the right side.

"I have been working likewise among my friends in Congress, and have kept my pen busy showing them how detrimental the Inter-state Law in its present shape is to people whose occupation forces them to travel. I think I have done my share of the work, but I want no thanks. Whether the bill passes or not I shall have done my duty.

"And allow me to make what I think is an important point in concluding. If the members of the profession would avail themselves of the right they have to vote, take a real interest in their local politics it would some day prove of great benefit to them. The force of this is illustrated at the present time. Here is a bill before Congress that they want passed. Yet not one actor in a hundred has the privilege or the right of writing to the member who represents his district. They don't vote—not because they haven't the opportunity, but because they don't take the trouble to. And so their proper representative in Congress is a stranger to them. Their argument, of course, is that they are never at home in election time, but that is not always the case, by any means. Could not they show some little interest in the politics of their country?"

Turner Wright, of Clark's Hill, Md., writes: "Last week I wrote to the Hon. J. B. Cheadle, Congressman from my district, calling his attention to the substitute for the Hansbrough bill and asking him to give it his support. I have just received a reply, in which he says: 'I will cheerfully vote for the bill if it comes up for consideration.' I trust that this may be of some use to you in your earnest work for the profession—every vote counts."

THE WHIRLWIND.

James Jay Brady is enthusiastic over Helen Dauvray's new play, The Whirlwind. He was especially voluble in discussing the characters which the star herself and Sidney Drew are to play.

"Everybody who has heard the piece is charmed with it," said Mr. Brady to a MIRROR reporter the other day, "and although Miss Dauvray has a splendid star part, she has already arranged to have a company about her that will compare favorably with any stock organization in the country. She desires an all-round, good performance, and her modesty, in desiring that others shall have a chance to shine besides herself, is remarkable in a stellar artiste.

"Mr. Drew's role is one that is likely to make a great hit. It will show to the public what a 'hustler' is. Mr. Drew's part is that of a publisher who is always 'going' to get a paper out, and who moves heaven and earth, or tries to do so, to accomplish his object. I am confident the role and the play itself will make a most favorable impression."

EAGER FOR WORK.

Georgia Cayvan, looking the picture of health, and becomingly thinner than when she went away, was met by a MIRROR representative on Broadway yesterday.

"Oh, I had a splendid time on my trip to Germany," she said. "I wasn't a bit seasick going across; in fact, I never am, and my stay in Germany and Belgium was most pleasant. I met the Wild West Show in Germany and they made me a member of the company. Mr. Cody tells me that he has only learned one German word, and that is, *schnell*, quick.

"One day he went into a *café*, and calling the waiter, said:

"'*Schnell*, dry sherry.'

"They brought him three bottles of wine in a hurry. '*Drei*,' in German, means three you know.

"I am in splendid trim for work, and I know I shall enjoy it after my rest. The only thing I grumble at is, that there's so little to do. I want to be playing new parts all the time."

LITTLE ELSIE and the Prince and Pauper company are reported to have opened to the largest house of the season at the Baldwin Theatre, San Francisco, last Monday night.

GLEANINGS.

BERTHA FISCH has returned to the city from Atlantic City, N. J., where she has been spending the Summer, preparatory to beginning rehearsals with The Pearl of Pekin company, which commence next Monday. She has entirely recovered from her recent illness.

OLIVETTE will be the opening attraction at Herrmann's Gaiety Theatre, and not Cinderella at School, as had been previously announced.

WILLIAM HOEY will sing three new songs as the tramp in A Parlor Match when that play opens its season at the New Park Theatre, Sept. 15. They are "Hauled Me Back Again," "They're After Me," and "The Thistle."

RICHARD F. CARROLL has left the Casino company and has signed to go with The Red Hussar.

ANNIE MACK has been engaged to play the role of Miss Maloney in Donnelly and Girard's Natural Gas company.

MAY DE MAR, formerly of Roland Reed's company, has recovered from the effects of the severe attack of pneumonia that incapacitated her in Auburn. She has returned to her home in San Francisco and, with J. R. Kincird, established a school of elocution.

F. B. MURTHA has booked a strong list of attractions for the Windsor. The popularity of his theatre grows with East-Siders from year to year.

WIND is encountered in strong gusts along Broadway. It takes the direction of talk, and it is less refreshing than cheap.

FREDERICK PAULDING finds managers confident in the pecuniary prospects of the production that he is booking for the season of 1891-92.

EDWIN PARRISH has resigned his position with the Barry and Fay company.

HENRY VIII. will be the featured play of the Warde-Bowers' company, which opens its season under Charles L. Andrews' management at Troy, N. Y., Sept. 4. The tour will include two weeks each in this city, Philadelphia and San Francisco.

LIONEL E. BLAND is spending the Summer at his cottage at Fair Haven, N. Y.

THE OLD HOMESTEAD company is reported to have made such a success at the Marquam Grand Opera House, Portland, Oregon, that it will continue at that theatre for a week longer. This is the first time that any play in that city has had a longer career than one week.

WILLIAM MORRIS, who has returned to this city after an eight months' stay on the Pacific coast, has signed to join Charles Frohman's New York company.

NELLIE CROSS has been engaged for the ingenue role in Charles T. Ellis' Casper the Yodler company.

AGNES HERNDON, who is reported to have sprained her ankle about two weeks ago, and to have been confined to her room ever since in consequence, has entirely recovered.

THE musical changes that have been made in The Merry Monarch, which will be produced at the Broadway Theatre by Francis Wilson next Monday night, are claimed by Manager Canby to have been suggested by the composer himself, Emile Chabier.

THE three Sisters Levey, who have been engaged for Evans and Hoey's Parlor Match company, will sail from England for this country on the *City of Chester* on the 20th inst. Rehearsals will begin on the 25th inst.

ROSINA VOKES will begin her season at Lockport, N. Y., on Sept. 24.

EDWIN BOOTH, it is estimated, has earned a quarter of a million by his acting during the last three years.

SARDOU'S next new play will be seen at Palmer's Theatre.

CATHARINE LINYARD, the soprano, has severed her connection with Monroe and Rice, and is therefore at liberty.

ELEANOR CAREY, the accomplished leading actress, will be a prominent member of The Good Old Times company this season.

RALPH HARMAN will act as business manager of the Tony Farrell Irish Corporal company next season.

HARRY GREENWALL, the Southern manager, returned on Monday from Cape May where he has been rusticating for some time.

FRANK MCNISH is busily engaged with the mechanical and scenic effects to be used in the coming production of Out of Sight.

FRANCIS WILSON'S manager, A. H. Canby, never misses a chance for a good advertisement. He has covered the entire front of a three-story house on Broadway, next door to the Vendome Hotel, and opposite the Broadway Theatre, with an announcement in letters several feet long, that his star will appear in The Merry Monarch next Monday night.

FRED. BRYTON will not open his season until late. He has secured from the author, Edward M. Rose, the latter's play, The Westerner, and will probably make it the feature of his tour.

THE Zozo company is rehearsing daily, preparatory to the opening at Long Branch on Aug. 22.

HARRY W. SEWALL, the well-known advance agent and manager, who died last week, was buried on Wednesday last at the Forrest Hill Cemetery, Boston.

LAURA BURT has arrived in the city from Atlantic City, N. J., where she has been spending the Summer.

JENNIE DICKERSON, formerly of the Carl Rosa Opera company, will rejoin that company next season, sailing from this city on Saturday next, and meeting the organization at Dublin. She resumes her old position as prima donna contralto at an advanced salary.

ORVILLE M. REMINGTON will go with the Money Mad company next season, his former partner, Joseph W. Frankel, taking full charge of the Theatrical Press Bureau.

MARION MANOLA did not appear at the performance of Castles in the Air at the Broadway Theatre on Monday night, and as a result her managers, Locke and Davis, through B. D. Stevens, sent her notice of dismissal. Her role of Bul-Bul in the opera will continue to be played by Annie O'Keefe, who is said to have made quite a hit in it.

HARRY G. STUART, formerly the MIRROR'S correspondent in Kansas City, is now city editor of the *Delta* in Visalia, California.

D. W. TRUSS, manager of Primrose and West, telegraphs that the troupe played in Kansas City on Monday night to a great house at the Warder Grand. "Hundreds stood throughout the performance," adds Mr. Truss.

JAMES REILLY, the German comedian, will present The Broom-Maker of Carlsbad at Tony Pastor's Theatre next week.

ADELE FROST is to star this season in an adaptation of Sardou's Lucille.

HEINRICH CONRIED has engaged Bettina Padelford, John J. Raffael and Enrico Duzensi. The Conried company will present this season The King's Fool and The Gypsy Baron, and the opening engagement will occur at Troy, N. Y., on Sept. 9. The executive staff comprises Walter Lamb, manager; "Jack" Sanford, business manager; Charles E. Dowe, press agent, and Sigmund Kurzweil, treasurer.

THE application of Arthur Lotto and Jean H. Williams to amend the complaint in their case against Fanny Davenport so as to add claims for special damages alleged to have been incurred through their discharge keeping them out of certain engagements, was denied by Judge Young, of the Minneapolis District Court, on Saturday last. He stated that the damage accruing subsequent to the original action must be made through a new case.

EDWIN STEVENS has cancelled his engagement with Rudolph Aronson. The latter will probably attempt to enforce the contract. The trouble is said to have arisen from the manager's refusal to specify the parts he intended Mr. Stevens to play during the coming season. The comedian is engaged for the run of Hendrik Hudson in this city.

A. M. PALMER cables that he has established a London office in the Strand.

MARGARET MATHER'S production of Joan of Arc will not take place until December.

FANNY DAVENPORT is now on the high seas bound hitherward.

FREDERICK STINSON'S new military drama, A Divided House, was produced on Monday night at the Hollis Street Theatre, Boston.

OWING to extensive alterations being made at the Baltimore Academy of Music, Frank Mayo will not open his season at that house until Sept. 1.

HENRY E. DIXEY, with his entire company of sixty-five people, will leave Chicago for San Francisco next Sunday. They will open at the Baldwin Theatre on the 25th inst.

DAN MORRIS SULLIVAN, who was the original Barney the Guide, and who has been in the West for about seventeen years, arrived in this city last week. This is his first visit here since 1873.

EVA MOUNTFORD, under the management of J. Banker Phelps, will open her season at the People's Theatre next Monday night in Eugenie Le Tour.

H. S. TAYLOR has completed arrangements with Harry Greenwall by which he will play the Aunt Jack company Mardi-Gras week in New Orleans for a certainty of $3,000.

WORK on the art and literary departments of the CHRISTMAS MIRROR for 1890 is well advanced. It will surpass last year's holiday number, as last year's surpassed its predecessors. The pictorial features will be the finest ever presented by an American annual. Already considerable advertising space has been secured by wide-awake managers. Those that make their contracts early naturally obtain the best positions.

KATE CASTLETON will open her season on Sept. 2, with her new play, called Just Our Luck, by Mrs. Doremus.

JENNIE HILL, the English music hall singer, is to come over next Spring to fill an engagement at Tony Pastor's.

PUT THIS BARD ON ICE.

Who is the bard that prepared last Sunday's newspaper advertisement for Castles in the Air?

His muse should be embalmed in the best style, and he should be put on ice, notwithstanding the expense of such a luxury in these melting days.

He tunes up his liar and begins thus:

Delighted are the audiences who go to see the play,
Everyone immediately is put in spirits gay.

It might be suggested that audiences don't go to see the play, because in this case it is a comic opera they are supposed to see. It might be objected, furthermore, that everyone is not put in spirits gay; yet spirits gay may be put into everyone. It might again be urged that to make this otherwise exquisite couplet scan, the word "audiences' must be reduced to three syllables and the word "immediately" to four. But, who, we should like to know except a bilious-fever patient, could thus hypercriticise the latest lay of Mr. Hopper's last minstrel?

The next lines are descriptive. They tell us that—

Witticisms scintillate through each and every act—
Original devices to create a laugh, in fact.

People have wondered, more or less, where the witticisms of Castles in the Aair scintillated. They will be pleased to hear that their existence was discovered by this poet, and that he locates the region of their scintillation through each and every act. It was known that they did not scintillate anywhere else, but this direct revelation solves the mystery.

The next item in this metrical catalogue is mentioned in the following graceful manner:

Light and sparkling numbers that intoxicate the brain,
Follow in succession in a musical refrain.

We are pained at this disclosure. Mr. Sanger is a law-abiding manager. He has no authority to dispense numbers, or anything else that intoxicates the brain. Can it be possible that a visit to Castles in the Air is just as eminently satisfactory to the bibulously inclined as allopathic doses of gin-and-bitters? Should not the W. C. T. U. be notified? As for these intoxicants following each other in a musical refrain, we must frankly confess that we have noticed nothing in the nature of a repetition running through the entire score. On the contrary, there is no lack of "variety," such as it is.

The succeeding couplet offers a world of suggestion:

Handsome girls who sweetly sing in choruses so bright,
Ornamental scenery which fills one with delight.

The first line would be very precious, if it were not quite so ambiguous. That the girls are handsome and that they sweetly sing, we have the bard's word for it, and there is no getting around that; but whether he meant to say that the handsome girls are so bright, or that they sing so bright, or that the choruses are so bright, is a dark, bottomless secret. The assertion made in the second line, however, is unquestionably clear. There is no escape from its meaning, which would be perfectly plain to a Chinese laundryman. It means, of course, that one is filled with delight by the scenery. To be sure, the identity of that one is somewhat obscure—it might be the man who painted the scenery, or, on the other hand, it might be the man who paid for it. But this point may be passed over lightly, as it is of no especial importance to anybody except the one that is filled with delight.

We come now to the modest, but charmingly expressed belief that—

Perhaps no comic opera composed in modern days
Possesses such a quantity of points deserving praise.

From this it appears that the points belonging to Castles in the Air are quite as good as the poem that extols them. Had the minstrel, whose genius cruel fate has attempted to hide under a bushel in the advertising columns, said that the comic opera deserved the praise that is so lavishly bestowed upon its points, mayhap we should have doubted his veracity and considered his effort worth no more for publication than the forty cents per agate line received in the counting-room.

The concluding lines may be vague in form, but they are firm in purpose:

Reselling all the characters who plaudits nightly share
Round festive De Wolf Hopper in his Castles in the Air.

This may mean either that the characters round the festive Mr. Hopper all excel him, or that the characters "who" share the plaudits nightly are the most excellent, or that the characters are the supreme attraction of the whole show. Which?

We do not know the identity of the ad. poet. From certain resemblances in style and mode of thought he might be the same person who wrote the libretto of Castles in the Air. However, that is a problem we must refer for solution to the Hon. Ignatius Donnelly.

THE De Wolf Hopper Opera Bouffe company will close its engagement at the Broadway Theatre next Saturday evening. They will then open their road season, after a two weeks' rest, at Col. Sinn's Park Theatre, Brooklyn, on Sept. 1.

GOSSIP OF THE TOWN.

GUSTAVE FROHMAN will move into his new Exchange, No. 49 West Twenty-eighth Street on Sept. 1. The necessary alterations for remodeling the structure into the largest and most commodious theatrical headquarters ever built, will at once be commenced. It is thought that the work of rebuilding will take about four months, the Exchange opening in its completed state on New Year's.

FRANCES DRAKE, a young Californian actress, has been engaged for the Money Mad company.

MAUD CRAVEN JEFFRIES, who has been engaged for Wilson Barrett's company sailed for England on Wednesday last on the *City of Chester*.

THE latest bulletin from Fay Templeton's theatrical press-agent affirms that Hendrick Hudson is to be a play for ladies and children as well as the clubmen, who are solemnly reported to be in a fever of expectation over the forthcoming production. John Hoey cannot leave town until it is over; O'Brien carries Fay's picture in the crown of his hat; Joe Mora's anxiety is so extravagant that Dr. Robertson fears his sanity may temporarily depart. Undoubtedly, clubdom is in a ferment and the strain is becoming a matter of grave concern.

A TEXAS STEER will open at the Bijou Theatre for a run of eleven weeks, commencing Nov. 10. A Trip to Chinatown will not be presented in New York at all, but will come to the Bijou Theatre next September for an indefinite run.

R. E. GRAHAM succeeds Edwin Stevens, Mark Smith Hubert Wilke and Ada Glasca Lura Clements in The Sea King on the road.

FULLY one hundred peop'e are to be employed this year in all of Hoyt and Thomas' attractions. Considering the fact that these are not spectacular shows this is a very large number.

VOEGTLIN is painting new scenery for The Queen of the Plains. Kate Pursell will begin her season in the piece at Philadelphia on the 25th inst.

FREDERICK PAULDING has engaged Maude Peters to originate the leading juvenile role in his production of The Struggle of Life, season of 1891-92. Miss Peters is an actress by right of birth as well as by training and ability. She is the granddaughter of John Nickerson, the celebrated comedian, and daughter of the late Charles Peters, once a great favorite at Laura Keene's Theatre.

W. H. SADLER, who has signed with Amy Lee to play the sprinter, in The Clipper, is spending the Summer at Elizabeth, N. J.

THE Royce-Lansing Musical Comedy company will open their eleventh season on Sept. 1 at Richland Centre, Wis. Everything is to be new and the company is booked for forty weeks in the West. Mr. Royce and his wife have just returned from a six weeks camp in the Rockies.

THEODORE M. BROWN, a young comedian, who has already been seen to good advantage in support of Charles T. Ellis, John Wild and other stars, has been engaged for the role of Freddy Budd in Cora Tanner's new play, One Error.

THE entire auditorium of the Madison Square Garden Amphitheatre is to be made available for the public at the end of the engagement of the Strauss orchestra and the ballet, about the middle of September. At present only about two-thirds of the enclosed space is open, the remainder being taken up with the stage and dressing-rooms. These will be removed and a new attraction put in, the nature of which has not yet been disclosed.

THE exterior of the Third Avenue Theatre has been redecorated.

GUS FROHMAN'S plans for the interior arrangement of Marie Hubert Frohman's new building on West Twenty-eighth Street, are extensive. Already he has more application for offices than he can accommodate.

ARIEL N. BARNEY, who did not distinguish himself particularly as manager for T. W. Keene and Julia Marlowe, has joined himself to The Canuck.

ALEX. COMSTOCK anticipates a lively season at the Academy. After the Hanlon-Voltet troupe departs he will infuse a new lease of life into the Old Homestead.

GUSTAVE FROHMAN has kindly released J. Edwin Brown and wife (Louise Mitchell) from The Witch company in order to allow them to sign with George Hanlon for next season.

JOSEPHINE CAMERON is to be managed by A. B. Anderson this season, with Harry Ellsler in advance. Miss Cameron's tour begins at New Haven on Sept. 15.

ON July 9 all the members of the Australian Fauntleroy company, except Olive Berkley, sailed for San Francisco. Miss Berkley was engaged for a second tour of the piece, to extend over a period of sixteen weeks, her mother, Louise Dickson, playing Mima. She had a benefit in Sydney on the 8th ult., when she appeared as Romeo in the balcony scene and Juliet in the garden scene.

H. S. CAWTHORN has arranged with Herbert Hall Winslow to write a comedy for Susie Forrester. It will be produced a year hence.

J. A. FRASER, Jr., has arranged with Max Rosenberg to produce his original melo-dramatic romance Under an Alias. Emma Bell will star in it. Her tour will begin next month.

IT is reported that Charles A. Miller, of the Miller Brothers, Columbus, Ohio, who was expected to return to America yesterday (Tuesday) on the *Wisconsin*, will make final arrangements this week for the building of a large theatre designed specially forspectacular productions on Fourteenth Street between Third and Fourth Avenues. The site has already been purchased, it is said. The lot has seventy-five feet frontage on Fourteenth Street, and runs through to Thirteenth. Unless unforseen obstacles should arise, work will begin next Spring, and the theatre will be opened in time for the season of 1891-92. The firm has long had the refusal of one of the principal theatres in Chicago, but they preferred to build here. Prices at the new house will range from twenty-five cents to one dollar.

THE *Central-Hudson Magazine* is the title of a useful and entertaining publication issued by the New York Central to its patrons. Besides the offical time tables of the road the neatly bound and printed periodical contains a large quantity of pithy reading matter of general interest. It is gotten out once a month, and if the suceeding numbers equal the first this novelty in railway printing will become very popular.

A TRIP TO CHINATOWN has not a single Chinaman in it.

THE SEA KING is wanted in England. Manager Gilmore has received an offer for the rights of representation from the International Managers' Agency.

ERNANI and Rigoletto will be given the first week of the English opera season at the Harlem Opera House, beginning Oct. 11.

CHRISTOPHER COLUMBUS before Isabella—a copy of the painting in the Metropolitan Museum of Art—will be the subject of the drop curtain at Hammerstein's Columbus Theatre. Christopher used to be the star on the curtain at the Grand Opera House, but he was painted out several seasons ago.

REHEARSALS of Inshavogue are progressing under the direction of Harry W. Emmett.

MARGUERITE FISH is to star in C. T. Dazey's Erma, the Elf, under Moore and Berry's management. The piece has been played South and West for a couple of seasons.

FRANK M. WILLS and J. Herbert Mack, of Two Old Cronies, have returned to this city after a fishing trip to Laconia. Rehearsals begin this week.

WILLIAM A. BRADY will attract New York's attention on Sept. 1, when two of his attractions will appear simultaneously. At the Grand Opera House An Irish Arab will be seen, with Bobby Gaylor as the star, while The Bottom of the Sea, the melodramatic spectacle, will be seen at the People's. Strong casts and costly settings are promised for both productions.

E. H. SOTHERN was driven down from New Rochelle on Sunday to the Clarendon Hotel. He made his appearance Monday at the Lyceum Theatre and took part for the first time in the rehearsal of the Maester of Woodbarrow. He is still compelled to carry his injured limb in plaster, and uses crutches. A sofa is provided for him on the stage and he is thus, without inconvenience, enabled to take part in the rehearsal. There is now no doubt of his being able to open on the date set for the first production, the 26th inst., as he is improving rapidly.

ALICE HAINES left for Chicago to-day (Wednesday) to join the Shenandoah company.

EFFIE ELLSLER and her husband, Frank Weston, have been summering at Keyport, N. J. They will return to the city to begin rehearsals next Saturday. A new comedy, Miss Manning, will share the honors this season with the former success, The Governess.

CARL A. HASWIN has returned to the city for a few days from his Summer home, Holly Beach, N. J.

HARRY TANSEY has not signed with the M. A. Scanlan company, as has been erroneously reported.

KLAW AND ERLANGER have added the opera houses at Salem, O., and Janesville, Wis., to the list of theatres which they represent.

OWING to a change in the management of the Louise Litta company, George E. Gouge will not go with the organization as business manager. He has resigned, and is open for engagement.

THE FUGITIVE, under the management of Aldridge and Rich, will open its season at Worcester, Mass., on Sept. 1. Considerable good time has been secured.

THE Wood-St. John company have abandoned their contemplated Southern tour on account of the difficulty attached to the securing of good dates.

RICHARD F. CARROLL told a reporter that he resigned from the Casino company because he had reached that proud eminence where tenor parts were beneath his distinguished consideration. If Mr. Carroll's tenor performances are as mournful as his comedy in The Brazilian, he has earned our eternal gratitude.

GEORGE F. DEVERE kept the stage waiting on the first night of The Balloon, because he was ill. It was creditable to his pluck that, with the aid of a physician in constant attendance, he got through at all. But the newspapers, ignorant os the truth, blamed him for the "wait." That was rubbing it in with a vengeance.

THE William Redmund company will open their season at the Sans Souci Gardens, Providence, next Monday. Rehearsals have been in progress for over a week, and everything points to a successful season. The company headed by Miss Beatrice Lieb is one of the strongest ever gotten together for Mr. Redmund's support. James Fort speaks enthusiastically of the printing, and other arrangements. He will go in advance of the company himself. In addition to fine lithographic work, he will have a quantity of large photographs of Mr. Redmund in his various characters. New scenery has been painted by Story, of Boston, for its production.

FLORENCE "SINJIN" has been telling the *Herald* cabler in London all about us Americans, and realizing the past importance of these utterances to the public on this side, the cabler reported them to his journal to the extent of a column. Miss "Sinjin" talked quite enough when she was on American soil, and what she said was in such extremely bad taste that it was hoped she would hold her tongue—so far as we were concerned—when she returned to her native 'eath. But Miss "Sinjin" is irrepressible, and the *Herald* is always ready to give space to twaddle, especially when the twaddle originates on the other side of the ocean.

OLIVER BYRON will open his season in The Plunger at Philadelphia, on Sept. 1. Business Manager Harrison says that the printing of this attraction will be elaborate.

MARLAINE CLARKE'S season in The Dead Heart, Edmund Kean and Louis XI., will begin on Aug. 21.

ERNEST HOWARD, author of A Baseball Crank, will go on the road this season to play the leading part in that piece.

SYDNEY CHIDLEY is painting a realistic river scene of the East River for Brady and Wesly's production of The Great Metropolis.

THERE are so many Smiths in the world and particularly in the dramatic profession, that H. J. of that name has adopted the *nom de theatre* of Hugh J. Stanton to avoid confusion. Mr. Smith has been Francesca Redding's leading man for three seasons.

ALDRICH KNIGHT states that he has canceled his engagement with The Prince and Pauper company.

E. D. STAIR is eminently satisfied with the verdict on A Barrel of Money, which was played at Asbury Park for the first time last Thursday. Mr. Stair has hopes of getting a hogshead of cash out of the Barrel.

EDWARD BRENNAN, Irish comedian, and Will A. Reed, advance agent, are booking engagements for Winnett's Inshavogue company.

JESSIE BONSTELLE, the favorite soubrette, will star this season in her new comedy, Thistledown. She will have the aid of new and costly printing, a uniformed band and orchestra and a capable company.

FOR Lincoln J. Carter's Fast Mail, most ingenious mechanical effects have been devised. Among others, there is a large rotary wheel that fits into the stage and makes a locomotive move across the scene at an apparent speed of a mile a minute.

ED. C. WHITE has been engaged to go in advance of Held by the Enemy.

G. E. SANDERSON, who has been spending the Summer at Lake Washacum, Sterling, Mass., has been re-engaged as advance agent of the Ullie Akerstrom company, which will open at Columbus, O., on Aug. 30.

HELEN FERREE, wife of Owen Ferree, general manager for W. H. Powers' enterprises, will this season play the leading role in the Ivy Leaf.

ALL the dresses to be worn by the women in Two Old Cronies this season were designed by Whilhelm, and were made by Miss Fisher, of London, and Hawthorne, of this city.

JUST at this time the press-agent, unleashed after his term of silence, is getting in his finest work. The typewriters are rattling off blood-curling whoppers about all the third-rate stars in Christendom, while the violet-drenched hektographs are duplicating with wonderful rapidity the pretty and ingenuous little compliments of the poetic twenty-dollars-a-week paragraph incubator.

THE STILL ALARM will begin at Chicago on Aug. 23 for one week; the following week will be devoted to St. Louis. Thereafter the company will proceed to California, visiting the Pacific coast for the first time.

JUST "BY THE WAY."

One night last week the Daly company appeared in London in The Great Unknown.

The following day, as a matter of course, the report of an interview with Mr. Daly as to his view of the impression made on the British public by the performance of the trivial, vulgar farce in question, was published here in the *Herald*.

Mr. Daly, also of course, expatiated in his own fluent and gracious way on the wonderful success achieved by this intellectual exhibition, which the audience at the Lyceum appeared to think was funnier than the preceding representation of As You Like It.

With the Podsnappish superiority that Mr. Daly can assume with a nearer approach to true genius than he is capable of displaying in any other direction, he next proceeded to say that the London critics never troubled him, although they always attacked his pieces.

"I have never pleased them yet in any comedy they call American," he added.

The use of the personal pronoun, we would remark, in passing, is decidedly good when used in connection with the American comedies that Mr. Daly takes from the German. But, then, Mr. Daly is the only adapter in the world who has become the original author of all his adaptations, whether they happen to be from Sardou or Shakespeare.

However, Mr. Daly went on to assure the interviewer that the judgments of the London critics were formed beforehand. If they were formed afterward, they might be more severe, but he does not seem to have thought of that.

After some more desultory talk, Mr. Daly got to the point at which we desire it proper to quote from his interview *verbatim*, for the reason that it presents him in an eminently characteristic light. It is the concluding paragraph, and it runs thus:

"By the way," he continued, "here's a piece of news for America. Mr. Charles Fisher finally retired from the stage on the last performance yesterday of As You Like It, in which he played old Adam. He is seventy-five years old, and goes down to his birthplace in Suffolk, where he will end his days."

That was all—and it was just "by the way."

Having cracked up his foolish little farce and waved all the London critics into the utter and wretched insignificance of Daly contempt, the manager bade farewell to the old actor who had grown infirm in his service with these words of generous appreciation and these tender sentiments of sincere regret.

And all "by the way!"

After this noble tribute to Charles Fisher, from the manager for whom he has toiled for almost a score of years, it might seem to be an act of supererogation to recall a few facts concerning the retired actor's long and honorable career, but THE MIRROR ventures to recall them nevertheless—with apologies to Mr. Daly, "by the way."

At about the age of eight-and-twenty, or forty-six years ago, Mr. Fisher appeared in London. He had, we believe, acted for some time previously to that appearance in the English provincial theatres. Eight years later—in 1882—he came to New York, under engagement to William E. Burton to appear at the latter's Chambers Street Theatre.

Lester Wallack, who had been the light comedian of Burton's company, withdrew in order to join his father in establishing Wallack's Lyceum. Burton, thinking to make good this serious loss, imported Fisher especially to fill Wallack's shoes. This the newcomer failed to do, in spite of the fact that light comedy was his professed line of characters.

It was after this failure that Fisher found his *forte*, and inasmuch as the discovery of his particular order of talent was made in New York, and as he continued to play without interruption on the New York stage for thirty-eight years, New York is entitled to claim him as her own artistic product, notwithstanding his British nativity.

When Burton revived Twelfth Night for the second time at the Chambers Street establishment, Fisher's discovery was made. Relieved of his duties as light comedian he was cast for Malvolio, and his success with the role fell little short of a triumph. "We believe there will be no question," says Keese, Burton's biographer, "among those who remember the impersonation, as to the subtlety of conception, the felicity of portrayal and the fidelity to detail that so eminently distinguished it. From first to last it was a masterpiece."

Among other roles that Fisher played very successfully under Burton's management were Prospero in The Tempest and Triplet in Masks and Faces. In the latter he delighted playgoers with a revelation of his accomplishment in handling the violin-bow.

Leaving Burton, Mr. Fisher became a favorite member of the Wallack company, appearing first at the theatre in Broome Street and then migrating to the Thirteenth Street house. He played eccentric comedy and divided the old men—and the honors attaching—with John Gilbert. As Sir Peter Teazle, Sir Anthony Absolute and Sir Harcourt Courtley he was especially fine, and there are many old playgoers that preferred these impersonations to Gilbert's.

Joining Daly's forces at the Fifth Avenue Theatre at almost the beginning of that manager's theatrical career in this city, he has shared the varying fortunes of his employer ever since. Although the leap from the standard comedies to "society" plays like Pique, Divorce and Saratoga was a long one for an actor essentially of the old-school, he adapted himself to the requirements; and even when it was necessary to imbibe the spirit of the Americanized German farces with which Mr. Daly has trifled away the greater number of seasons at the present theatre, he proved equal to the emergency. But it was when Mr. Daly revived such comedies as The Country Girl, The Recruiting Officer, etc., that Mr. Fisher shone forth in all his mellow glory, the contrast afforded by the drawling, lisping, commonplace moderns, surrounding him, giving even greater ripeness to his characterizations than they would have seemed to possess ordinarily. Quite recently he revived the delights of his Falstaff in Mr. Daly's otherwise *fin de siècle* revival of The Merry Wives of Windsor.

Unannounced and unnoted, except by his manager in the manner before described, this honorable veteran, whose acting found favor in New York during nearly two score years, made his exit from the stage. The last of septuagenarian metropolitan favorites, his admirers, old and young, will not be permitted to bid him farewell in a public and befitting manner, and testify by their presence and their applause the esteem and friendship that his conscientious efforts and his blameless professional and private life have earned. With his young wife to ease the last steps of his journey, he will enter the vale of shadows from the very place where, filled with young hope and strong ambition, he first set forth to do battle with the world.

At his final appearance in London last week as Old Adam, the retiring actor spoke these apposite lines:

Yet fortune cannot recompense me better
Than to die well, and not my master's debtor.

CRANE'S LATEST ADVENTURE.

W. H. Crane, while out in a catboat trolling for blue-fish in Boston Bay last week, came near making an involuntary trip to Europe in that frail craft.

A heavy fog, of the kind that is thick enough to be cut in the juicy slabs of vapor fresh from the Banks and chilled by icebergs upon which the Bostonians feed in the Spring, fell upon the enthusiastic Thespian fisherman and he and the sailor man with him lost their bearings. After drifting about several hours they finally let go their anchor on hearing the surge of the breakers on a lee shore.

Mr. Crane, wearied out, tried to fall asleep, and passed a most miserable night. When the fog lifted next morning the comedian saw his good yacht the *Stella* riding at anchor, and his house in Cohasset right in front of him.

The name of the catboat was *John C. Bowen*, and this is a Bowen-na-fied story of Mr. Crane's nautical experience in a Boston fog.

A PASTEL IN PROSE.

There is a story connected with the manner in which the changeable Joseph Haworth abandoned his starring tour and engaged to play in Aunt Jack this season.

Haworth had been secured by E. E. Zimmermann. In fact, at the moment the story opens, actor and manager had their arrangements for the season so satisfactorily arranged that they found time to step across the street into the Sturtevant House, and look unflinchingly into two large glasses both filled to the brim.

Just at this moment H. S. Taylor walked in and was invited to make the duo a trio. All three imbibed and they went upstairs to talk about the new drama in which Haworth was to appear, and to listen to it. When the reading was over, Mr. Taylor paralyzed the others by averring that the actor could make so much money by playing in Aunt Jack with his company that it would pay to give up the play.

Haworth thought. Zimmerman thought.

The figure was enticing. Mr. Taylor mentioned it twice. It seemed larger each time. It was——, but no, that is a sweet little managerial secret.

Haworth looked at Zimmerman, and a close observer would have noticed a yearning look in his eye. He would get it every week. If he starred he mightn't.

"But where does Zimmerman and his contract come in?" he asked.

"I'll give Zimmerman," said Taylor, $—— a week, association with me in my business this Winter, and copartnership in starring Haworth seasons '92 to '96."

"Yours truly, John L. Sullivan," was Zimmerman's reply. "It's a go."

All that remained for the conqueror was to tell Mr. Leach, who was to have been treasurer for Haworth under Mr. Zimmerman, to take the same position under Mr. Taylor, with increased salary, and it was all settled.

DANIEL FROHMAN'S ACTORS.

In the following alphabetically arranged list will be found the names of all of the actors and actresses engaged by Daniel Frohman for his various companies this season:

Buchstone, Rowland	Marshall, Tully
Bellows, Walter	Montgomery, H. W.
Burns, Thomas H.	Ormonde, Eugene
Booth, Laura	Oberle, Anthony
Bainbridge, Linda	Putnam, Boyd
Cayvan, Georgia	Pearson, Harry
Crossman, Henrietta	Robinson, William
Clifton, W. F.	Robson, May
Carpenter, Ruth	Sand, William H.
Craven, Walter	Scott, Cyril
Cook, Augustus	Stuart, George
Dustan, R. J.	Shepard, Alice
Elliott, Arthur	Stevens, George
Faversham, William A.	Selten, Morton
Findlay, John	Selten, Kate Pattison
Forrest, Josephine	Shepherd, Josephine
Fawcett, Owen	Shelburne, Hattie
Grey, Catherine	Shannon, Effie
Greybrook, Ethel	Sterner, Ernest
Gaunt, Frances	Tittell, Charlotte
Guion, Nettie	Thomas, Walter
Gillfeather, Daniel	Tobey, George
Gregory, A. W.	Tyree, Bessie
Herman, Henry	Terry, Ada
Harned, Virginia	Tibbetts, William F.
Hale, John S.	Walcot, Isabella
Kelcey, Herbert	Wheatcroft, Nelson
Kukuck, William	Whiffen, Blanche
Lowrie, Jeannette	Whittlesey, White
Leslie, Dora	West, Percy
Linton, Mrs.	Walcott, Percy
Lynch, George W.	Wilson, Kate Denin
Logan, Eliza	Ward, Fannie
LeMoyne, W. J.	Woodall, W. B.
Madison, Mrs. G.	Williams, Fritz

And the following stars:

E. H. Sothern, Elsie Leslie, Mr. and Mrs. Kendal and company.

This makes a total of about one hundred acting people. The following are business managers also engaged in the Lyceum Theatre enterprises: H. C. Husted, Ramsay Morris, Nelson Roberts, Fritz Morris, Fred Du Bois, Frank Williams, George A. Bowers, V. E. Kennedy, F. D. Bunce, Danniel Finn.

EDGERLY'S COLUMBUS.

Webster Edgerly, the author of Christopher Columbus, or The Discovery of America, is enthusiastic over the production of his play at the Windsor Theatre next Monday night, and spoke in glowing terms of the work that is being done for it to a MIRROR representative the other day.

"The play was originally produced in Washington, on June 11 last," said Mr. Edgerly, "and it was declared at that time by a number of papers one of the greatest dramas ever written in this country. Everyone who has read the piece, as well as the actors engaged in the production, are most favorably impressed. My drama is the result of exhaustive historical research, and as you are aware, that means very hard literary work. It is a contribution to the legitimate drama. There is plenty of comedy in it, but it is original and is introduced legitimately. If it were not that the public taste and my manager demanded it, the play would have been without a line of comedy."

"Do you object to comedy?" inquired the reporter.

"The dramatization of Columbus," was the reply, "should be made with a dignity due to the navigator and his discovery. Americans take pride in his name. The noblest language and the most sublime thought should clothe the character. To allow anything to detract from the lofty character of Columbus would, I think, detract from the seriousness of the subject, consequently Columbus will not participate in the light parts of the play. From beginning to end no dramatic license is taken with him, and every detail regarding him is literally true to history. As near as possible he will be given to the public as he was, and theatregoers shall see the Columbus of four hundred years ago—the living man as he then appeared.

"To accomplish this I have read every history, biography and romance published in the English and Spanish languages, and am familiar with every detail of his life from boyhood to the grave.

"It had been my intention to play at an uptown theatre, but they were all engaged when we began to look about for an opening. We shall come uptown in October, however, after a short tour. The play will only go to the largest cities for the next four seasons, and it was only to-day that we received a letter from a Chicago theatre asking for a year's run in 1892-93.

MR. HARTLEY JOINS THE GUILD.

With regret THE MIRROR announces that its Philadelphia correspondent, William F. Hartley, has been compelled to resign, as he is about to start upon the road as business manager in charge of the W. J. Gilmore Sea King Opera company. Mr. Hartley easily ranked among the foremost dramatic correspondents in this country. His criticisms were keenly analytical, his judgment always sound, while he never allowed any prejudices one way or the other to mar the sincerity of his convictions. He has written for THE MIRROR for the past five years, and has been one of its most efficient and faithful correspondents, scarcely missing his regular weekly letter during that period. He has the best wishes of THE MIRROR and its staff in his new departure.

FOREIGN FOOTLIGHT FLASHES.

A new comedy drama by Henry Hamilton and Mrs. Oscar Berenger, entitled That Girl, was produced last week in London at a Haymarket matinée.

* * *

That Girl, unlike most girls, is in three acts. Its hero is the unprincipled father of a girl described as lovely and pure-minded. This gentleman exploits the Continental watering places under the pretence of providing for his daughter. The critics pronounce it fairly good.

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A burlesque entitled Guy Fawkes, Esq., was produced about the same time at the Gaiety and fell flat.

* * *

Beerbohm Tree is reported to be rehearsing a new drama at the Haymarket. It is called Beau Austin and was written some years ago by W. E. Henley and Robert Louis Stevenson. Something weird, doubtless.

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A Double Conscience is the title of the play by Jean Aicard with which Antoine will open his next season at the Paris Théâtre-Libre.

* * *

M. Verdhurt, the new lessee of the Paris Eden, has engaged the tenor Talazac for The Fair Maid of Perth. The opera will be produced after Saint-Saëns' Samson et Dalila.

* * *

A London exchange tells a good story of a yokel who had been to see Irving in The Bells. As he was coming out of the theatre he remarked to his party: "This is the first time I've seen Irving; but I believe him to be a guilty man."

* * *

That no bald-headed man who sits in the front row of the stalls is a hero to the ballet, is the latest English proverb up to date.

* * *

Clyde Fitch, the fortunate author of Beau Brummel, is described by a London correspondent as looking "very happy." He is reported to have made arrangements with Mrs. John Wood and other London favorites for a fine crop of new plays next season.

* * *

Clement Scott has joined the staff of the London *Hawk*. During the rest of the silly season he will contribute a series of holiday sketches to be called "Lazy Land." The *Hawk* is to be congratulated.

* * *

London says that with the exception of the Empire, the newly-decorated Canterbury is the handsomest variety theatre in London.

* * *

The Cabinet Minister has resigned gracefully from the Court Theatre, and Mrs. John Wood is enjoying her annual holiday.

* * *

There's something after all in being elected Sheriff of London. Gus Harris has been presented with a handsome chronometer by the principals of his Royal Italian Opera Company in honor of the event.

* * *

It appears that Henry Irving was very much cut up by the news that J. L. Toole was to become a benedict in Australia. He immediately cabled Toole for confirmation of the sad news. "A base calumny" was the stern reply.

* * *

The London critics do not gush much over Arthur Law's new play, The Judge. Its farce is described as "widely improbable." It was accorded, however, a fairly good reception.

* * *

Writing of critics, there is some talk in London of starting a Critics' Club. *The Stage* says that a feature will be a good reading-room with a "specially selected" library of reference books. By "specially selected" we presume our contemporary means two or three dozen copies of Roget's "Thesaurus," a dozen copies of Smith's "Handy Volume of Synonyms," and five dozen of De Jones' "Elegant Phrases."

* * *

Messrs. Sims and Buchanan have rechristened their new melodrama The English Rose. They discovered that The Winning Post had been used before.

* * *

Galignani says that twenty-seven theatres have gone out of existence in Paris during the last ten years.

* * *

Les Petits Oiseaux, the original of Sydney Grundy's Pair of Spectacles, is being played with considerable success at the Comédie-Française.

* * *

The great original melodrama that Gus Harris and H. Pettit have been tinkering at for the Drury Lane, is to be called A Million of Money. It is evident that the authors put no faith in the old chestnut, "What's in a name?" They doubtless hope there will be a lot in it.

* * *

Joseph Kainz, the celebrated Munich court actor, has made arrangements with Amberg to play in this city. He will give forty performances at $400 a night. *Très jolie!*

HOW HE GOT ON THE STAGE.

Amateur acting I always despised. Indeed, in such a capacity I appeared but once in my life. Strange to say, I was successful. So, moreover, was the whole performance.

We all knew by experience the rock on which so many amateurs split—insufficient rehearsals—so we went at it for six steady months! Still, though this performance created a highly satisfactory splurge in the amateur world, I would none on't again. It felt thin; it was'nt the real thing.

Now the real thing I meant to have somehow or other. I thought, considered, examined the papers, and made inquiries. Soon I heard that a gentleman, celebrated for the ingenious swindles he would perpetrate, had taken Astley's Theatre and meant to produce high-class comedy. This was about as feasible a scheme as the production of the Madison Square repertoire in the Madison Square Garden Amphitheatre. However, there was nothing else going on at the time that impudence, the best friend of the aspiring actor, could help me to; so I garbed myself in gay apparel (with the kind assistance of a confiding —no, too easily gulled—tailor) encased my hands in gloves the like of which had been rarely seen in the purlieus of the Westminster Bridge Road, and, with a bold front (though much inward trepidation), walked myself into the front entrance of Astley's Amphitheatre. A youth with a bleary eye, an indefinite collar, much brass watch-chain, and no-toed boots, came to my *rencontre*.

YOUTH.—"Who might you want, sir"?

MYSELF. —"Oh (*putting on a crushing amount of English drawl*) I want to see Mr. Dooem, the Manager. Is he in?"

YOUTH—"I see, sir. Er—what business shall I say?"

Oh, no! I was a green hand, but not so green as that.

I already knew that the great art of succeeding in life as an actor consists, for the most part, in being able to see a manager. So I gave that ragged and beery youth a thirty-thousand-a-year look, merely handing him my card. It sufficed. Clearly he of the groggy collar had told Dooem that I did'nt look like a dun, the only species of biped I suspect Mr. Dooem stood in fear of, or, perhaps, had any respect for.

May I pause here a moment to ask, in all humility, why managers, even of to-day, are foolish enough to continue the reprehensible practice of being difficult of access? The enterprising gentlemen who conduct the numerous places of amusement in this city, will all say they distrust blatant, vulgar, noisy men; yet, as a rule, it is principally this class who succeed in ingratiating themselves with the managers. They lie, flatter and toady with a success that perverts even a clear-headed man, betrays his pocket and warps his reason and judgment.

I was soon ushered into a room with dirty red appointments, and for that reason possibly called the green-room. Here I sat, expecting the gray, snuffy old man who had many years previously written a farce, well received, called, I think, The Spare Bed, and who, ever since that eventful period, had wandered about the London streets with a bundle of manuscripts under each arm and a multiplying ability to borrow half-crowns—when he wasn't Bogus Managing. Imagine my astonishment when in walked quite a pretty girl, with blue eyes and rather fair hair.

Within five minutes of that time I was sufficiently in love with her for all practicable purposes. Looking at that time *then* from this time *now*, I have no hesitation in saying that the blue-eyed maiden's mission *then* was to see the swells that called and turn 'em to account. The air with which I had handed my groggy collared fiend my card had clearly sufficed to deceive him as to who I was and what I wanted.

The blue-eyed young lady bowed, and asked me, literally, "What do you please to want?"

"I wish to see Mr. Dooem, the Manager."

"He's so very busy, he asked me to come and see what you wanted. I am the leading lady you know and a very old friend of Mr. Dooem; so I help him as much as I can."

Oh, yes—quite so. I took one hasty glance at the manager's friend; and arrived at a decision, and forthwith plunged head-foremost into a bottomless ocean of unconsidered line.

"Well, Miss—er—"

"My name's Smith—Amelia Smith," accompanying the information with a little wriggle and a little smile.

"Oh, yes. Well, I'm an actor out of an engagement!"

The blue eyes opened very wide. "Are you, really" and the young woman proceeded to glance me over. I felt her take a mental inventory—boots, trousers, coat, hat, gloves, —all nearly new. Lives at home; has a father who hasn't kicked against the tailor's bills yet, at all events.

"Where have you been playing?"

Exactly; I knew it was coming; if I could get out of this mess I knew I could "play for safety" after.

"Miss Smith,"—I replied, with totally unassumed embarrassment,—"that's my difficulty. Something has occurred which makes it impossible for me to give you any information about my antecedents. I shall be glad to show, as well as I can, what I can do; and, of course, under the circumstances, I don't expect a large salary."

Miss Smith again took stock of me. Such curiosities as clean boots and gloves in the Westminster Bridge Road had evidently produced a strong effect.

"What line of business do you play, Mr—" glancing at my card that she held in her hand—"Mr—."

"Juveniles—, light comedy." Really, I was not acting so very badly even at that moment.

"Well, I think Mr. Dooem may perhaps have an opening in that line. Excuse me, please; I'll just go and speak to him." And with a repetition of the wriggle and smirk, she left the dirty red green room.

Her departure was a relief; I wanted a few minutes in which to brace up. Some five minutes elapsed, when Miss Smith returned, accompanied by dirty Mr. Dooem, and five minutes later I was leaving the stage-doorway of Astley's Amphitheatre the verbally engaged walking gentleman of that time-honored establishment. That was the way I got on the stage.

H. St. M.

A LARGE VENTURE.

The Hanlon-Volter and Martinetti English Pantomime and Novelty Combination sailed last Saturday from Liverpool and are due here next Sunday. The company will rehearse next week, opening their American tour on Saturday evening Aug. 23, at the Academy of Music.

Managers Rich and Harris say that they have engaged the cream of the vaudeville and pantomime attractions of Europe and though the expense of the organization is enormous they feel sure that appreciation and profit will both be forthcoming.

An original pantomime entitled A Terrible Night will be done by the Martinetti troupe. This company includes Paul, Alfred, Josephine and Clara Martinetti; John Heard, Charles Switzer, J. W. Craig and Henry Carlo. The Hanlon-Volter troupe of aerialists will do a wonderful mid-air act and their reputation is second to none in the world. The two Hulines will perform a grotesque musical "turn."

The Wurtemberg Family, of four women and three men, perform remarkable feats of acrobatism, and their artistic groupings and posturing feats have made them a European reputation. The Montaigne Family, of eight members, will present a Barnumesque act, each of the eight doing an entirely distinct act at one and the same time. Walter Emerson bears an enviable reputation as a cornettist, and his first appearance in a troupe of this kind will be a decided novelty. Stebb and Trepp have been to America before, and their abilities as grotesque comedians are well known. They will do a new act. Medora Henson-Emerson, the soprano, will also appear. Professor Gus Gebert will wield the bâton for the company, and will introduce several novelties with his orchestra.

Taken altogether, this company is numerically stronger than any similar organization that ever appeared here. The salary list runs into the thousands.

MISS VOKES' NEW PLAYS.

Rosina Vokes has been booked this season for ten weeks in New York, five weeks in Boston, four weeks in Philadelphia and four weeks in Chicago.

It was owing to her long engagements in the large cities that she considered it necessary to enlarge her repertoire. She has, therefore, secured The Silver Shield, a three-act comedy by Sidney Grundy. The piece is said to contain excellent parts for Felix Morris, Ferdinand Gottschalk, Courtenay Thorpe and Emily Bancker. Miss Vokes will assume the part played in England by Amy Roselle. Eleanor Lane, and C. J. Bell will also be in the cast.

In addition to The Silver Shield, Miss Vokes has added two or three one-act pieces to her repertoire, one of them being by Clyde Fitch, the author of Beau Brummel.

BY THE CARD.

Professional cards inserted in THE DRAMATIC MIRROR are paying investments. The growth of this department of our business columns steadily bears evidence to that fact.

Actors that are "at liberty" find it the best medium in the world for attracting managerial attention and securing offers of engagement.

Actors that have signed for the season find it equally valuable in keeping their names and their whereabouts constantly before the profession.

Professional cards in THE MIRROR are guaranteed a larger and better circulation than they could obtain elsewhere. More copies of THE MIRROR are sold every week in the year than the combined sales of all the other publications devoted to theatricals in the United States represent.

A two-line display card in THE MIRROR costs $3 for three months—a fraction more than twenty-three cents a week. For six months one costs $5. It is worth many times that sum.

OBITUARY.

Leon Whaltony, who died recently of hasty consumption at Peoria, Ill., at the age of forty, was specially known as an animal impersonator, and had traveled extensively with N. D. Roberts' Humpty Dumpty company and also with Tony Denier's troupe.

J. J. Riley, stage manager of the Park Theatre, Chicago, died recently of an attack of apoplexy. The Chicago Order of Elks and Knights of Pythias attended the funeral.

INTERESTING COMMUNICATIONS.

A COMEDY OF ERRORS.

To the Editor of the Dramatic Mirror:

SIR,—I happened, by chance, across a copy of Mrs. Miner's circular, last week, and discovered in it a screed on the subject of dates ahead. It appears that the disgruntled person who wrote it peruses THE MIRROR closer than he does the sheet that employs him. This is a universal preference, and therefore it calls for no comment.

In the compilation of the routes ahead, THE MIRROR has always been noted for the fullness and accuracy of that department, devoting more space to this prominent feature of its columns than nearly all the other dramatic papers combined. Everything that sedulous care and long experience could suggest to make the routes thoroughly reliable has been adopted, so that nearly all the dates published are official.

Certain dramatic prints, without the ability to originate or devise a system of their own for procuring reliable dates, have waited until they got possession of THE MIRROR's dates in each issue and then servilely copied them. This form of theft had been going on so continuously that recently a trap was laid, some mythical routes were published in THE MIRROR, when lo, and behold! the bait was gulped and swallowed down by Mrs. Miner's paper, *sine grano salis*, or in every-day English, without a grain of salt.

In its issue of Aug. 9, Mrs. Miner's circular has a farce-comedy of errors in its route department. As everybody knows the Junius Howe Opera company closed its Summer season in Baltimore three weeks ago, yet Mrs. Miner's circular still announces in its dates that the organization is yet singing in Baltimore. Mrs. Miner's circular has, moreover, called the Junius Howe company the James Howe company.

The circular, last week, announces:

Money Mad: M. Y. City, Aug. 4, indef.

To be sure that would be an appropriate play for the metropolis, where there is a great deal of monetary dementia, but as a matter-of-fact it will not be seen in this city just yet, and it opens its season in Buffalo on Sept 1.

Another announcement reads:

Apple Orchard Farm: M. Y. City, Aug. 11.

This bucolic drama so suggestive of the emerald-hued, sweet-smelling grass (*anthoxanthum odoratum*) played an engagement in this city just five weeks ago, and is now en route in New England. This company should get damages from the circular for publishing dates under false *pratensis*, (blue grass of Kentucky).

In launching Thatcher's Minstrels the circular gives them one beggarly date, to wit:

Thatcher's: Holyoke, Mass., 7.

The circular gives Maude Granger's route as follows:

Maude Granger: Olympia, Wash., Aug., 6, Port Townsend 8, 9, San Francisco Sept. 1-13.

Of course, this bears internal evidence of being incorrect, the gap between Aug. 9 at Port Townsend and Sept 1. at San Francisco being just three weeks. Miss Granger's official route will be found in THE MIRROR.

It would be a bootless task and a boresome one to give a catalogue of all the errors in the circular's *olla podrida*, which is facetiously given to the profession as trustworthy dates. Very few of its dates are official, and it supplies the rest by copying from THE MIRROR.

Respectfully,

THE MIRROR'S COMPILER OF DATES AHEAD.

THE PROSCRIPTION OF CÆSAR.

To the Editor of the Dramatic Mirror:

PHILADELPHIA, Aug. 8, 1890.

SIR,—If your book critic will reflect a moment, he will see that there is no antagonism between my account, and that he quotes from Suetonius.

Although Cæsar escaped by bribing the soldiers, the proscription was still in force; and he did not think of returning to Rome, until the powerful influences at work were able to obtain the revocal of the decree of proscription.

I may add, however, that the writer of a drama has a reasonable license allowed him as to details, so long as he does not violate the great and essential facts of history.

HENRY PETERSON.

CUES.

W. J. HENDERSON, musical critic of the New York *Times*, delivered a lecture on "Orchestration" at Brighton Beach last Monday evening. He was assisted by Anton Seidl and his orchestra in illustrating the growth and function of orchestral instruments. Incidentally selections were played from various famous composers.

HANDS ACROSS THE SEA will open its season in Brooklyn on Sept. 22. Harry St. Ormond will go in advance of the organization, while W. S. Reeves has been engaged as treasurer.

GREAT things are expected of The Three Sisters Levey, who will come from England to join Evans and Hoey's Parlor Match company. They are said to be graceful and pretty.

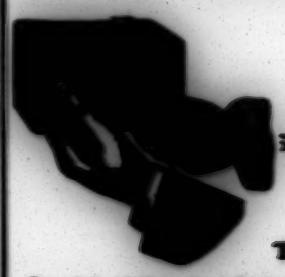
The Wagner Opera House, Moline, Ill., under Mr. Clendenin's management, has undergone quite a transformation, being entirely remodeled. Everything new and modern, ready for the coming season. Mr. Clendenin has given Moline what she has long needed—a first-class opera house. Now booking season 1890-91.

LETTER LIST.

The following letters await their owners at this office. They will be delivered or forwarded on personal or written application. Letters advertised for 30 days and uncalled for will be returned to the post office. Circulars and newspapers excluded from this list.

Amber, Mabel	Fawcet, Arthur	Opperman, Fred
Allen, H. T.	Feeley, Al. C.	O'Conor, Jas. Owen
Atkins, Geo. R.	Foster, Mr.	Owens, J. K.
Arnold, Leo	Fuzman & Morton	Owen, Wm. R.
Alderman, Jas.	Forsythe, Kate	Olivier, Jennie
Alsop, Mrs. W. L.	Granville, May	Paullin, Louise
Butler, Chas. W.	Gorman, John D.	Pursell, Kate
Burrows, Chas. N.	Gass, Mrs.	"Pretty Bird."
Bingham, Marie	Gorman's Minstrels (Mgr.)	Payn, Adele
Barker, Della	Garrett, Maggie	Prescott, Marie
Barnard, Fannie	Guiberson, W. C.	Perlet, Herman
Barnstein, Jeff (Mgr)	Glendenning, Jno.	Pierce, May
Butler, Madge	Howard, T.	Powers, Chas R.
Bastian, Mary	Harley, F.	Potter, Cora U.
Bryton, Frederic	Hanlon, Edw.	Polk, J. B.
Boccolini, Signor	Hunter, Bessie	Parker, George
Backus, F. Fred	Hamilton, P.	"Paul Kauvar (Mgr)
Burton, C. A.	Harris, Chas. T.	Queen, Fred. A.
Blanchie, Annie H.	Haywood, Josie R.	Roberts, Frank
Boyer, Mary	Herndon, Agnes	Rooney, Pat
Bassett, Russell	Hastings, Florence	Reid, Louise
Buchanan, A. F.	Hooper, F. Pitman	Rand, Rose
Bunch of Keys (Mgr)	Harlon, Geo	Rosella, Agnes
Bartlett, Sidney	Hamlin, Harry	Rees, Stella
Barlow, Harold	Howard, Ernest	Rehdale, Frank
Behrens, S. C.	Held by the Enemy (Mgr.)	Rhea, Ella.
Belmore, Alice	Hart, Joe	Ray, Cora
Bosta, A. H.	Haworth, Jos	Sherwood, D. W.
Beacon Lights, Mgr.	Husted, H. E.	Schroder, Pelma
Beers, Newton	Holman, Chas. N	Satterlee, Jennie
Brady, Jno Jay	Hardy, Harry	Shipped by the Light (Mgr.)
Barney, A. H.	Ives, Alice B.	Sheldon, Herman
Crane, E. J.	Johnson, G. A. D.	Stuart, Clinton
Crane, W. H.	James, Louis	St. Ormond, Harry
Crabtree, Lotta	James, Lillian	Sinclaire, Ernest
Cushman, Mrs. C. A.	June, George W.	Starr, E. G.
Carroll, Robert	Jordan, Leopold	Strakosch, Edgar
Conway, Geo. W.	Juch, Emma	Seltze, Ida F.
Charters, Chas.	Janauschek, W.	Shook and Collier
Cooper, Minnie	Kemper, C.	Scammon, A. J.
Clayton, Max	Keenan, F. J.	Seymour, Effie
Claxton, Kate	Keene, Thomas W	Sinclair, J. H.
Crulton, Edith	Kemble, Frankie	Sprague, Miss E. C.
Constantine, W. J.	Kahn, Mayo	Thomas, Leon J.
Cheatham, Kitty	Kantze, Philip L.	Thomas, Gus
Cumming, Mat W	Kyle, O. W.	True Irish Hearts (Mgr.)
Cooke, Ed.	Kenny, J. M.	Thornton, Adelaide
Cotter, Frank	Kimball, Mrs Jennie	Tobin, M
Cooper, F.	Leigh, Alice	Underwood, A. R.
Chaplin Amiey	Lamont, Geo	Verner, C. E.
Cragwin, Nanda	Lowenthal, Nathan	Villars, Jennie
Carlyle, Marie	Lamar, Leo	Vroom, Ed.
Curtiss, Blanche	Leffingwell, M.	Vernon, Ida
Dunn, Marguerite	Meade, J. M.	Wynne, Agnes
Dewalt, Philip	Morrison, I.	"Woman Against Woman Co.
Durdan, George	McDonell, H. A.	West, Marjorie
De Mar, May	Moore, E.	Wilson, P.
Dobbins, J. H.	McCarty, Tom	Williams, Dan
D'Arnbrune, Harry	Mayo, Edwin F.	Walton, Miss L. M.
Dawson, Helen	Mitchell, Mason	Williams, Harry
De Vere, Fred	Moretti, Eleanor	Williams, Gus
Dixon, Fred.	Mitchell, H. W.	Weston, Kendall
Dunn, Dorothy	Murray, Frank	Watcham, Harry
Dan'l Boone Co Mgr	McCormack, Loudon	Wilke, Hubert
De Vere, George	Mather, Margaret	Wallace, J. J.
Dunbar, Florence	Murphy, John T.	White, Chas.
Ellis, Sydney S.	Mann, Harry W.	Wilson, F. P.
Evans and Hoey	Mackaye, Steele	Warner, Edwin
Eyre, Sophie	Monahan, Frank A.	Wheatcroft, Nelson
Eberle, Mr. E. A.	Miller, George	Wilson, Edgar T.
Eytinge, Pearl	MacCollin, A. W. F.	Willoughby, C. D.
Elliott, Cora	Mitchell, Louise	Willard, Frank
Eichberger, John	Meredith, Harry	Wards, Fred.
Evans, T. J.	McWade, F. Sohn.	
Fairbanks, Alice	Nelson, Virginia	
French, Nellie		
Fitch, Latitia		

NEW KODAKS



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STATE, COUNTY AND OTHER FAIRS.

When and Where they will be Held.

STATE.

Alabama	Montgomery	Nov. 4-15
Am. Institute	New York	Oct. 1-Nov. 29
California	Sacramento	Sept. 8-20
Canada	Toronto	Sept. 8-20
Delaware	Dover	Sept. 29-Oct. 4
Delaware	Wilmington	Sept. 1-6
Georgia	Macon	Oct. 22-30
Illinois	Am. Fat. Stock, Dairy and Poultry Show, Chicago	Nov. 13-22
Illinois	Am. Horse Show Chicago	Nov. 1-8
Illinois	Peoria	Sept. 29-Oct. 3
Indiana	Indianapolis	Sept. 22-27
Iowa	Des Moines	Aug. 29-Sept. 5
Kansas	Topeka	Sept. 12-20
Kentucky	Lexington	Aug. 26-30
Louisiana	Shreveport	Nov. 3-8
Maine	Lewiston	Aug. 26-28
Michigan	Lansing	Sept. 9-22
Michigan	Detroit	Aug. 26-Sept. 5
Minnesota	Hamline	Sept. 5-22
Minnesota	Rochester	Sept. 1-5
Minnesota	Minneapolis	Aug. 22-29
Minnesota	St. Paul	Sept. 8-13
Missouri	St. Louis	Oct. 6-11
Montana	Helena	Aug. 23-30
Nebraska	Lincoln	Sept. 5-22
Nevada	Reno	Sept. 22-27
New Brunswick	St. John	Sept. 29-Oct. 4
New Hampshire	Tilton	Sept. 11-13
New Jersey	Trenton	Sept. 25-Oct. 3
New Jersey	"Waverly Park" Newark	Sept. 22-26
New York Inter-State Fair	Elmira	Sept. 1-12
New York	Syracuse	Sept. 11-18
New Mexico	Albuquerque	Sept 15-20
North Carolina	Raleigh	Oct. 14-17
Ohio	Columbus	Sept. 8-13
Ohio (Tri-State)	Toledo	Sept. 15-19
Ontario	London	Sept. 8-13
Rhode Island	Narragansett Park	Sept. 22-26
South Carolina	Darlington	Oct. 30-Nov. 1
South Dakota	Aberdeen	Sept. 15-19
Texas	Dallas	Oct. 18-Nov. 2
Texas	Bexar	Sept. 30-Oct. 12
Washington	Walla Walla	Oct. 6-11
West Virginia	Wheeling	Sept. 8-12
Wisconsin	Milwaukee	Sept. 15-20
Wyoming	Cheyenne	Sept. 15-20

COUNTY.

ALABAMA.

Athens	Limestone	Sept. 30-Oct. 3
Madison	Huntsville	Oct. 21-25

ARIZONA.

Maricopa	Phoenix	Oct. 14-17

ARKANSAS.

Arkansas	Stuttgart	Oct. 27
Benton	Rogers	Sept. 30-Oct. 3
Bradley	Warren	Sept. 29
Drew	Monticello	Sept. 29
Independence	Batesville	Oct. 8-10
Hempstead	Hope	Oct. 14-17
Phillips	Helena	Oct. 22-25
White	Judsonia	Oct. 22-25

CALIFORNIA.

Fresno	Fresno City	Sept. 29-Oct. 4
Napa	Napa City	Aug. 28-23
Plumas	Quincy	Sept. 22-28
Santa Barbara	Santa Barbara	Sept. 23-26
Santa Clara	San Joss	Aug. 21-26

CALIFORNIA DISTRICT.

Inyo	Independence	Sept. 23-26
San Luis Obispo	San Luis Obispo	Sept. 2-6

COLORADO.

Larimer	Fort Collins	Sept. 23-26

CONNECTICUT.

Fairfield	Huntington	Sept. 24-25
Hartford	Southington	Sept. 9-11
Litchfield	Watertown	Sept. 23-25
Litchfield	New Milford	Sept. 9-11
New Haven	Meriden	Oct. 6-11
New Haven	Guilford	Sept. 16-19
New Haven	Wolcott	Sept. 24
Tolland	Stafford Springs	Oct. 25
Tolland	Rockville	Oct. 8-9
Windham	Brooklyn	Sept. 9-11
Windham	Willimantic	Sept. 16-18

ILLINOIS.

Adams	Cape Point	Sept. 21-25
Boone	Belvidere	Sept. 3-6
Brown	Mt. Sterling	Aug. 23-29
Bureau	Princeton	Sept. 9-12
Carroll	Mt. Carroll	Sept. 8-12
Cass	Virginia	Aug. 26-28
Champaign	Champaign	Sept. 26-29
Christian	Assumption	Sept. 2-5
Christian	Pana	Aug. 26-30
Coles	Charleston	Sept. 9-13
Crawford	Robinson	Sept. 9-22
DeKalb	Sycamore	Sept. 16-19
DeWitt	Clinton	Aug. 29-29
Dewitt	Farmer's City	Sep. 2-5
Douglas	Camargo	Aug. 29-22
Du Page	Wheaton	Sept. 9-11
Edgar	Paris	Sept. 1-3
Edwards	Albion	Sept. 23-26
Effingham	Watson	Sept. 23-26
Fayette	Vandalia	Sept. 30-Oct. 3
Ford	Piper City	Sept. 23-26
Franklin	Benton	Sept. 16 19
Fulton	Avon	Sept. 16-19
Fulton	Canton	Sep. 2-5
Gallatin	Shawneetown	Aug. 26-30
Greene	Carrollton	Sept. 30-Oct. 3
Hamilton	McLeansboro	Sept. 9-12
Hancock	Carthage	Sept. 8-12
Hancock	La Harpe	Sept. 2-5
Hancock	Warsaw	Sept. 3-Oct. 3
Henderson	Biggsville	Aug. 26-29
Henry	Cambridge	Aug. 23-29
Henry	Kewanee	Sept. 2-5
Hardin	Elizabethtown	Aug. 23-26
Iroquois	Milford	Sept. 16-19
Jasper	Newton	Aug. 29-22
Jersey	Jerserville	Sept. 16-19
Jefferson	Mt. Vernon	Oct. 14-17
Jo Daviess	Warren	Sept. 9-12
Jo Daviess	Galena	Sept. 16-19
Johnson	Vienna	Sept. 30-Oct. 3
Kankakee	Kankakee	Sept 16-20
Kendall	Yorkville	Sept. 9-22
Kendall	Yorkville	Sept. 2-5
Knox	Knoxville	Sept. 2-5
Lake	Libertyville	Sept. 2-5
La Salle	Mendota	Sept. 16-19
Livingston	Pairbury	Sept. 2-6
Logan	Atlanta	Sept. 2-5
Macon	Macon	Sept. 2-5
Macoupin	Carlinville	Sept. 16-20
Marion	Salem	Sept 2-5
Marshall	Wenona	Sept. 23-26
Massac	Metropolis	Sept. 1-5
McDonough	Bushnell	Sept. 30-Oct. 3
McDonough	Macomb	Aug. 19-22
McHenry	Woodstock	Aug. 23-29
McLean	Bloomington	Aug. 28-29
Mercer	Aledo	Sept. 23-29
Menard	Petersburg	Sept. 16 19
Montgomery	Hillsboro	Sept. 2-5
Morgan	Jacksonville	Sept. 9-12
Moultrie	Sullivan	Aug. 29-22
Ogle	Rochelle	Sept. 2-6
Ogle	Oregon	Sept. 9-12
Peoria	Dunlap	Sept. 16-19
Perry	Pinckneyville	Sept. 3-5
Pike	Griggsville	Oct. 7-10
Piatt	Barry	Aug. 22-25
Randolph	Monticello	Aug. 3-8
Richland	Chester	Aug. 28-22
Rock Island	Olney	Oct. 14-17
Saline	Port Byron	Sept. 9-12
Sangamon	Harrisburg	Sept. 3-5
Schuyler	Springfield	Sept. 23-26
Shelby	Rushvil e	Sept. 8-12
Shelby	Mowaqua	Aug. 28-22
Stark	Shelbyville	Sept. 9-12
Stark	Toulon	Sept. 16-20
St. Clair	Wyoming	Sept. 16-19
Tazwell	Belleville	Sept. 23-26
Tazwell	Mackinaw	Sept. 2-5
Union	Delaware	Aug. 26-29
Union	Anna	Aug. 26-29
Union	Jonesboro	Sept. 9-12
Vermillion	Danville	Aug. 19-22
Vermillion	Hoopeston	Aug. 19-22
Vermillion	Catlin	Aug. 23-29
Wabash	Mt. Carmel	Sept. 2-5
Warren	Monmouth	Sept. 16-19
Woodford	El Paso	Sept. 9-12
White	Carmi	Sept. 8-12
Whiteside	Morrison	Sept. 2-6
Winnebago	Rockford	Sept. 1-6

INDIANA.

Adams	Decatur	Sept. 2-5
Boone	Lebanon	Aug. 18-22
Carroll	Camden	Sept. 17-20
Clark	Charlestown	Sept. 1-5
Clinton	Frankfort	Aug. 25-30
Daviess	Loogootee	Sept. 10-13
Dearborn	Washington	Sept. 29-Oct. 4
Decatur	Lawrenceburg	Aug. 19-23
Delaware	Greensburg	Aug. 26-29
DeKalb	Muncie	Aug. 19-22
Dubois	Auburn	Sept. 8-12
Elkhart	Huntingburg	Sept. 15-21
Fulton	Goshen	Sept. 23-26
Fountain	Rochester	Sept. 3-6
Gibson	Covington	Sept. 19-23
Grant	Princeton	Sept. 8-13
Greene	Marion	Aug. 26-29
Hamilton	Linton	Sept. 1-5
Hancock	Sheridan	Sept. 22-26
Harrison	Greenfield	Aug. 19-22
Henry	Corydon	Aug. 25-27
Howard	New Castle	Aug. 12-16
Huntington	Kokomo	Sept. 9-13
Huntington	Huntington	Sept. 16-20
Jackson	Huntington	Sept. 22-26
Jay	Brownstown	Sept. 22-26
Jennings	Portland	Sept. 30-Oct. 3
Johnson	No. Vernon	Aug. 5-9
Knox	Franklin	Sept. 16-20
Lake	Vincennes	Sept. 29-Oct. 4
Laporte	Crown Point	Sept. 30-Oct. 3
Lawrence	Laporte	Sept. 30-Oct. 3
Madison	Bedford	Sept. 16-20
Marion	Anderson	Sept. 1-5
Miami	Lawrence	Sept. 9-12
Montgomery	Peru	Sept. 15-19
Monroe	Crawfordsville	Sept. 8-12
Newton	Bloomington	Sept. 8-12
Noble	Morocco	Sept. 9-12
Owen	Ligonier	Oct. 26-29
Parke	Spencer	Sept. 8-13
Perry	Rockville	Aug. 18-22
Pike	Rome	Sept. 29-Oct. 4
Porter	Petersburg	Sept. 1-5
Posey	Valparaiso	Sept. 23-26
Pulaski	New Harmony	Sept. 15-19
Putnam	Winamac	Sept. 9-12
Randolph	Bainbridge	Sept. 1-5
Ripley	Winchester	Sept. 16-19
Rush	Osgood	Aug. 12-16
Shelby	Rushville	Sept. 9-13
Spencer	Shelbyville	Sept. 2-6
Spencer	Rockport	Sept. 22-27
Steuben	Chrisney	Sept. 29-Oct. 4
Sullivan	Angola	Sept. 23-26
Tippecanoe	Sullivan	Sept. 8-13
Tipton	Lafayette	Sept. 1-5
Vermillion	Tipton	Aug. 22-25
Vigo	Cayuga	Sept. 8-12
Wabash	Terre Haute	Aug. 25-29
Warrick	Wabash	Sept. 25-26
	Boonville	Oct. 6-11

INDIANA DISTRICT.

Blackford	Montpelier	Aug. 12-15
De Kalb	New Castle	Sept. 8-12
Hamilton	Arcadia	Aug. 25-29
Hamilton	Carmel	Aug. 27-29
Hamilton	Sheridan	Sept. 1-5
Henry	Knightstown	Aug. 26-30
Henry	Middletown	Aug. 5-8
Hendricks	No. Salem	Sept. 4-8
Howard	Poplar Grove	Sept. 29-Oct. 3
Huntington	Warren	Sept. 9-13
Jasper	Remington	Aug. 26-29
Kosciusko	Warsaw	Sept. 25-29
Martin	Loogootee	Sept. 10-13
Miami	Macy	Sept. 10-13
Montgomery	New Ross	Aug. 12-15
Noble	Kendallville	Sept. 29-Oct. 3
Parke	Bridgeton	Aug. 12-16
Posey	Mt. Vernon	Sept. 8-12
Pulaski	Francesville	Sept. 23-26
St. Joseph	South Bend	Sept. 19-29
Vermillion	Newport	Sept. 29-Oct. 3
Wabash	N. Manchester	Sept. 30-Oct. 3
Washington	Pekin	Sept. 16-19
Wayne	Dalton	Sept. 9-12

IOWA.

Adams	Corning	Sept. 22-26
Agency	Agency	Sept. 29-Oct. 2
Allamakee	Waukon	Sept. 16-19
Anamosa	Anamosa	Aug. 26-29
Appanoose	Moulton	Sept. 17-20
Appanoose	Centreville	Sept. 9-12
Audobon	Audubon	Sept. 17-20
Benton	Vinton	Sept. 9 12
Boone	Ogden	Sept. 16-19
Buena Vista	Alta	Sept. 22-23
Buena Vista	Alta	Sept. 22-23
Butler	Allison	Sept. 8-11
Calhoun	Rockwell City	Sept. 22-27
Carroll	Carroll	Sept. 8-11
Cass	Atlantic	Sept. 9-12
Cedar	Mechanicsville	Sept. 9-12
Clarke	West Branch	Sept. 3-5
Clayton	Osceola	Aug. 26-29
Clinton	Garnavilla	Sept. 9-12
Cherokee	De Witt	Sept. 17-19
Cerro Gordo	Marcus	Aug. 17-20
Crawford	Mason City	Sept. 23-25
Dallas	Denison	Sept. 28-29
Davis	Adel	Sept. 23-26
Decatur	Bloomfield	Aug. 26-29
Delaware	Leon	Aug. 27-29
Des Moines	Manchester	Sept. 9-12
Dunlap	Burlington	Sept. 8-12
Fayette	Dunlap	Sept. 24-26
Franklin	West Union	Sept. 2-5
Floyd	Hampton	Sept. 23-27
Greene	Charles City	Sept. 9-12
Grundy	Jefferson	Aug. 25-28
Hamilton	Grundy Centre	Sept. 16-19
Hancock	Webster City	Sept. 16-19
Harrison	Britt	Sept. 12-15
Hardin	Missouri Valley	Sept. 29-Oct. 2
Howard	Eldora	Sept. 9 12
Humboldt	Cresco	Aug. 26-29
Ida	Humboldt	Sept. 23-26
Iowa	Battle Creek	Sept. 16-18
Jackson	Maquoketa	Sept. 9-12
Jasper	Newton	Sept. 9-12
Jefferson	Fairfield	Sept. 16-19
Johnson	Iowa City	Sept. 9-12
Jones	Monticello	Aug. 23-28
Keokuk	Mechanicsville	Sept. 2-5
Kossuth	Algona	Sept. 9-12
Lee	Donnellson	Sept. 23-26
Linn	Central City	Sept. 2-5
Louisa	Wapello	Sept. 16-18
Lucas	Chariton	Sept. 9-12
Lyon	Rock Rapids	Sept. 30-Oct. 1
Madison	Winterset	Sept. 16 18
Mahaska	Oskaloosa	Sept. 29-Oct. 2
Marion	Knoxville	Aug. 23-28
Wills	Malvern	Aug. 19-22
Mitchell	Osage	Sept. 23-25
Monroe	Albia	Sept. 3-5
Montgomery	Red Oak	Sept. 16-19
Muscatine	Muscatine	Sept. 16-19
O'Brien	Sutherland	Sept. 17-20
Osceola	Sibley	Sept. 17-20
Page	Clarinda	Sept. 25
Page	Shenandoah	Sept. 1-5
Palo Alto	Emmetsburg	Sept. 9-12
Poweshiek	Grinnell	Oct. 2-3
Poweshiek	Malcolm	Sept. 8-11
Ringgold	Mt. Ayr	Oct. 4-9
Shelby	Harlan	Sept. 9-12
Shelby	Shelby	Aug. 26-29
Story	Nevada	Oct. 2-3
Tama	Toledo	Sept. 16-18
Union	Afton	Sept. 30-Oct. 2
Union	Mt. Liberty	Sept. 9-12
Van Buren	Keosauqua	Sept. 12-15
Wapello	Ottumwa	Aug. 18-22
Warren	Indianola	Sept. 16-19
Washington	Washington	Sept. 23-26
Wayne	Corydon	Sept. 29-Oct. 3
Webster	Fort Dodge	Sept. 9-12
Winneshiek	Decorah	Sept. 9-12
Winnebago	Forest City	Sept. 13-17
Worth	Worthwood	Sept. 9-12
Wright	Clarion	Sept. 16-18

IOWA DISTRICT.

Clayton	Strawberry Point	Sept. 16-19
Dallas	Perry	Sept. 24-27
Fayette	Brush Creek	Sept. 9-12
Harrison	Dunlap	Sept. 9-12
Henry	Winfield	Sept. 23-25
Jones	Anamosa	Sept. 2-5
Keokuk	Richland	Aug. 26-29
Lee	Keokuk	Sept. 16-19
Mahaska	New Sharon	Aug. 12-15
Muscatine	W. Liberty	Sept. 16-19
O'Brien	Sheldon	Sept. 9-12
Sac	Odebolt	Sept. 3-5
Scott	Davenport	Sept. 10-12
Scott	Mt. Joy	Sept. 22-26
Tama	Traer	Sept. 9-12
Taylor	Lenox	Aug. 22-26
Van Buren	Milton	Oct. 2-4
Wapello	Agency City	Sept. 9-12
Wayne	Libsville	Sept. 29-Oct. 2

KANSAS.

Anderson	Garnett	Sept. 30-Oct. 3
Atchison	Atchison	Aug. 26-29
Barber	Kiowa	Sept. 8-13
Bourbon	Port Scott	Oct. 2-5
Brown	Hiawatha	Sept. 23-26
Chase	Cottonwood Falls	Sept. 9-12
Cheyenne	St. Francis	Sept. 23-25
Coffey	Burlington	Sept. 23-26
Cowley	Winfield	Sept. 8-12
Crawford	Girard	Sept. 2-4
Dickinson	Hope	Sept. 23-26
Ellis	Hays City	Sept. 2-5
Franklin	Ottawa	Sept. 23-26
Ford	Ford	Sept. 2-5
Graham	Hill City	Sept. 17-19
Jefferson	Oskaloosa	Sept. 23-27
Johnson	Edgerton	Sept. 9-12
Linn	La Cygne	Sept. 9-12
Lincoln	Lincoln	Sept. 23-26
Linn	Mound City	Sept. 16-20
Logan	Russell Springs	Sept. 16-19
Montgomery	Independence	Sept. 24-26
Morris	Council Grove	Sept. 2-5
Nemaha	Seneca	Sept. 23-26
Osage	Burlingame	Sept. 26-29
Rawlins	Atwood	Sept. 9-12
Rush	La Crosse	Sept. 23-27
Sumner	Wellington	Sept. 24-26
Shawnee	Topeka	Aug. 26-29
		Sept. 12-20

KENTUCKY.

Adair	Columbia	Aug. 19-22
Anderson	Lawrenceburg	Aug. 19-22
Bourbon	Paris	Sept. 2-6
Boyle	Danville	Aug. 5-8
Caldwell	Princeton	Oct. 8-12
Clark	Winchester	Sept. 9-13
Christian	Hopkinsville	Oct. 15-19
Daviess	Owensboro	Oct. 7-12
Fayette	Lexington	Aug. 26-29
Hardin	Elizabethtown	Sept. 9-12
Harrison	Cynthiana	Sept. 16-20
Hart	Horse Cave	Sept. 16-19
Henderson	Henderson	Sept. 30-Oct. 4
Henry	Eminence	July 23-27
Laurel	London	Aug. 26-30
Madison	Richmond	Sept. 16-20
Mason	Maysville	Aug. 19-23
Muhlenburg	Greenville	Oct. 15-19
Nelson	Bardstown	Sept. 9-7
Ohio	Hartford	Oct. 1-5
Pulaski	Somerset	Sept. 9-12
Shelby	Shelbyville	Aug. 26-29
Union	Uniontown	Aug. 22-24
Warren	Bowling Green	Sept. 2-6
Washington	Springfield	Aug. 28-Sept. 2

KENTUCKY DISTRICT.

Jefferson	Fern Creek	Aug. 19-22

MAINE.

Aroostook	Houlton	Sept. 23-25
Cumberland	Gray	Aug. 26-28
Cumberland	Naples	Sept. 23
Franklin	Farmington	Sept. 30-Oct. 2
Lincoln	Damariscotta	Sept. 23-26
Oxford	Canton	Sept. 23-25
Penobscot	Exeter	Sept. 23-25
Sagadahoc	Topsham	Oct. 12-19
Somerset	Skowhegan	Sept. 16-18
York	Springdale	Sept. 30-Oct. 2

MARYLAND.

Baltimore	Timonium	Sept. 25
Cecil	Elkton	Oct. 7-10
Frederick	Frederick City	Oct. 14-17
Harford	Bel Air	Sept. 30-Oct. 3
Montgomery	Rockville	Oct. 14-17
Washington	Hagerstown	Sept. 3-5

MASSACHUSETTS.

Barnstable	Barnstable	Sept. 9-12
Berkshire	North Adams	Sept. 16-18
Berkshire	Pittsfield	Sept. 9-12
Berkshire	Great Barrington	Sept. 23-26
Bristol	Taunton	Oct. 7-10
Franklin	Charlemont	Sept. 12-15
Franklin	Greenfield	Sept. 23-26
Hampden	Blandford	Sept. 22-25
Hampden	Palmer	Sept. 16-17
Hampshire	Northampton	Oct. 2-3
Middlesex	Framingham	Sept. 9-10
Middlesex	Lowell	Sept. 23-25
Nantucket	Nantucket	Sept. 3-4
Plymouth	Brockton	Oct. 2-4
Plymouth	Hingham	Sept. 23-24
Plymouth	Bridgewater	Sept. 17-20
Worcester	Oxford	Sept. 16-17
Worcester	Fitchburg	Sept. 23-24
Worcester	Athol	Sept. 30-Oct. 1
Worcester	Sturbridge	Sept. 12-15
Worcester	Barre	Sept. 23-26
Worcester	Uxbridge	Sept. 23-24
Worcester	Worcester	Sept. 2-5

MICHIGAN.

Antrim	Bellaire	Sept. 30-Oct. 2
Bay	Bay City	Sept. 30-Oct. 3
Barry	Hastings	Sept. 23-26
Calhoun	Marshall	Sept. 30-Oct. 3
Eaton	Charlotte	Sept. 30-Oct. 3
Genesee	Flint	Sept. 30-Oct. 3
Hillsdale	Hillsdale	Sept. 29-Oct. 3
Kalamazoo	Kalamazoo	Sept. 30-Oct. 3
Lapeer	Lapeer	Sept. 22-24
Lenawee	Adrian	Sept. 22-26
Macomb	Armada	Oct. 2-3
Mecosta	Big Rapids	Sept. 30-Oct. 2
Midland	Midland	Oct. 9-12
Oakland	Pontiac	Sept. 30-Oct. 3
Ottawa	Hart	Sept. 23-26
Washtenaw	Ann Arbor	Sept. 30-Oct. 3
Wayne	Grosse Point	Sept. 15-19

MICHIGAN DISTRICT.

Tuscola	Caro	Sept. 30-Oct. 3

MINNESOTA.

Pilmore	Preston	Sept. 16-19
Lac-Qui-Paris	Madison	Sept. 18-20
Mower	Austin	Sept. 26-28
Nicollet	St. Peter	Sept. 18-20
Ramsay	Hamline	Sept. 8-13
Stearns	St. Cloud	Sept. 16-19
Todd	Long Prairie	Sept. 23-25

MISSOURI.

Barton	Lamar	Sept. 29-Oct. 3
Boone	Columbia	Aug. 12-16
Callaway	Fulton	Aug. 12-17
Carroll	Carrollton	Sept. 9-13
Cass	Belton	Aug. 19-23
Charlton	Keytesville	Oct. 7-10
Dade	Lockwood	Oct. 7-10
Daviess	Jamesport	Sept. 2-5
Franklin	Washington	Sept. 4-6
Gasconade	Hermann	Aug. 29-30
Gentry	Albany	Aug. 26-29
Greene	Springfield	Sept. 9-13
Harrison	Ridgeway	Sept. 9-12
Jasper	Carthage	Sept. 16-19
Johnson	Holden	Aug. 26-29
Knox	Newark	Sept. 9-13
Lincoln	Troy	Sept. 2-5
Livingston	Chillicothe	Sept. 2-5
Macon	Avalon	Sept. 2-5
Marion	La Plata	Sept. 2-5
Monitseau	Palmyra	Sept. 9-12
Pettis	California	Sept. 30-Oct. 4
Putnam	Sedalia	Sept. 16-19
Schuyler	Unionville	Aug. 19-23
St. Charles	Lancaster	Aug. 27-30
	St. Charles	Sept. 10-13

MISSOURI DISTRICT.

Caldwell	Hamilton	Sept. 10-12
Cape Girardeau	Cape Girardeau	Aug. 26-30
Ray	Lawson	Oct. 14-18

NEBRASKA.

Adams	Hastings	Aug. 19-22
Antelope	Neligh	Sept. 2-4
Brown	Long Pine	Sept. 23-26
Buffalo	Kearney	Sept. 17-20
Burt	Tekamah	Sept. 16 19
Butler	David City	Sept. 30-Oct. 3
Cheyenne	Sidney	Sept. 23-26
Clay	Clay Centre	Sept. 17-19
Chase	Imperial	Sept. 16-19
Colfax	Schuyler	Sept. 17-19
Dawson	Lexington	Sept. 17-19
Dodge	Fremont	Sept. 23-26
Douglas	Omaha	Sept. 30-Oct. 3
Frontier	Stockville	Sept. 2-5
Fillmore	Geneva	Sept. 17-19
Franklin	Bloomington	Sept. 16-19
Furnas	Beaver City	Sept. 23-26
Hall	Grand Island	Sept. 16-18
Harlan	Orleans	Sept. 16-19
Hayes	Hayes Centre	Sept. 3-5
Hitchcock	Culbertson	Oct. 1-4
Holt	O'Neill	Sept. 16-19
Jefferson	Fairbury	Oct. 1-4
Johnson	Tecumseh	Sept. 23-26
Kearney	Minden	Oct. 7-10
Lancaster	Lincoln	Sept. 23-26
Madison	Madison	Sept. 9-12
Merrick	Central City	Sept. 19-19
Nemaha	Auburn	Sept. 17-20
Perkins	Madrid	Sept. 30-Oct. 3
Polk	Osceola	Sept. 23-26
Richardson	Falls City	Sept. 2-5
Sarpy	Papillion	Sept. 1-5
Sarpy	Papillion	Sept. 3-5
Saunders	Wahoo	Sept. 17-19
Seward	Seward	Sept. 2-4
Stanton	Stanton	Sept. 23-27
Thayer	Hebron	Sept. 30-Oct. 3
Valley	Ord	Sept. 17-20
Webster	Red Cloud	Sept. 23-26
York	York	Sept. 30-Oct. 3
		Sept. 23-25

NEW HAMPSHIRE.

Merrimack	Tilton	Sept. 10-12

NEW JERSEY.

Atlantic	Egg Harbor City	Sept. 22-25
Burlington	Mt. Holly	Sept. 8-12
Cumberland	Bridgeton	Aug. 20-21
Cumberland	Vineland	Sept. 2-4
Salem	Woodston	Aug. 26-28
Somerset	Somerville	Sept. 9-11
Sussex	Newton	Oct. 7-10

NEVADA.

Washoe	Reno	Sept. 22-27

NORTH CAROLINA.

Gaston	Mount Holly	July 28-Aug. 2

NEW YORK.

Allegany	Angelica	Sept. 9-12
Allegany	Cuba	Sept. 23-26
Broome	Whitney's Point	Sept. 2-4
Chenango	Sherburne	Sept. 23-26
Clinton	Plattsburgh	Sept. 23-28
Columbia	Chatham	Sept. 9-12
Columbia	Hudson	Sept. 2-5
Delaware	Delhi	Aug. 26-29
Dutchess	Poughkeepsie	Sept. 4-6
Essex	Westport	Sept. 9-12
Fulton	Johnstown	Sept. 9-12
Genesee	Batavia	Sept. 8-11
Lewis	Lowville	Sept. 28-30
Livingston	Geneseo	Sept. 16-19
Monroe	Rochester	Sept. 30-Oct. 2
Montgomery	Panda	Sept. 22-26
Niagara	Lockport	Sept. 2-4
Ontario	Canandaigua	Sept. 23-27
Orleans	Albion	Sept. 23-26
Oswego	Oswego	Sept. 23-27
Otsego	Cooperstown	Sept. 2-5
Putnam	Carmel	Sept. 22-24
Queens	Mineola	Aug. 19-22
Rockland	Spring Valley	Sept. 23-26
Scholarie	Cobleskill	Sept. 23-26
Schoharie	Scholarie	Sept. 29-Oct. 2
Seneca	Waterloo	Sept. 22-25
Steuben	Bath	Sept. 23-26
St. Lawrence	Canton	Sept. 30-Oct. 3
Suffolk	Riverhead	Sept. 16-19
Sullivan	Monticello	Sept. 30 Oct. 3
Tioga	Owego	Sept. 9-12
Tompkins	Ithaca	Sept. 9 12
Washington	Fort Edward	Sept. 9-12
Wayne	Lyons	Sept. 22-25
Westchester	White Plains	Sept. 29-Oct. 4
Yates	Penn Yan	Sept. 23-25
		Sept. 30-Oct. 3

OHIO.

Adams	West Union	Sept. 23-26
Allen	Lima	Sept. 9-12
Ashland	Ashland	Sept. 2-5
Ashtabula	Wapahonata	Sept. 30-Oct. 6
Belmont	Jefferson	Sept. 23-24
Butler	St. Clairsville	Sept. 24
Brown	Hamilton	Oct. 6-10
Carroll	Georgetown	Oct. 7-10
Champaign	Carrollton	Sept. 30-Oct. 3
Clark	Urbana	Aug. 26-29
Clermont	Springfield	Sept. 8-12
Clermont	New Boston	Sept. 1-3
Clinton	Owensville	Sept. 1-3
Clinton	Sabina	Aug 19-22
Columbiana	Wilmington	Sept. 9-12
Coshocton	New Lisbon	Sept. 23-25
Crawford	Coshocton	Oct. 7-10
Cuyahoga	Bucyrus	Sept. 23-26
Drake	Chagrin Falls	Sept. 9-12
Defiance	Greenville	Sept. 8-12
Delaware	Defiance	Sept. 2-5
Erie	Delaware	Sept. 9-12
Fayette	Sandusky	Sept. 16-19
Gallia	Washington C. H	Aug. 26-29
Geauga	Gallipolis	Sept. 23-26
Greene	Burton	Aug. 22-25
Guernsey	Xenia	Sept. 2-5
Hancock	Washington	Sept. 2-5
Hardin	Findlay	Sept. 30-Oct. 3
Hardin	Kenton	Sept. 23-27
"Tri-County"	Ada	Sept. 2-5
Harrison	Cadiz	Aug. 26-29
Henry	Napoleon	Sept. 16-19
Highland	Hillsboro	Sept. 9-12
Hocking	Logan	Aug. 3-8
Holmes	Millersburg	Oct. 1-4
Huron	Norwalk	Sept. 30-Oct 3
Jefferson	Smithfield	Sept. 9-12
Knox	Mt. Vernon	Sept. 23-26
Lake	Painesville	Sept. 23-26
Lawrence	Ironton	Aug. 26-29
Licking	Newark	Sept. 30-Oct. 3
Licking	Pataskala	Sept. 9-12
Logan	Hartford	Sept. 23-26
Lorain	Bellefontaine	Sept. 30-Oct. 3
Madison	Elyria	Sept. 23-26
Marion	London	Sept. 9-13
Medina	Marion	Sept. 30-Oct. 3
Miami	Medina Village	Sept. 2-4
Monroe	Troy	Sept. 29-Oct. 4
Morgan	Woodsfield	Aug. 26-28
Morrow	McConnellsville	Sept. 9-12
Muskingum	Mt. Gilead	Oct. 7-10
Noble	Zanesville	Sept. 9-13
Ottawa	Sarahsville	Sept. 10-12

Richland	Mansfield	Sept. 30-Oct. 3
Ross	Chillicothe	Aug. 19-23
Sandusky	Fremont	Sept. 30-Oct. 3
Sandusky	Clyde	Sept. 23-26
Seneca	Fostoria	Sept. 2-3
Seneca	Tiffin	Sept. 23-26
Shelby	Sidney	Sept. 23-26
Starke	Canton	Sept. 22-26
Starke	Marlboro	Oct. 2-4
Trumbull	Warren	Sept. 9-12
Tuscarawas	Canal Dover	Sept. 30-Oct. 3
Union	Marysville	Sept. 23-26
Van Wert	Van Wert	Sept. 2-3
Warren	Lebanon	Aug. 26-29
Washington	Marietta	Sept 16-18
Wayne	Wooster	Sept. 23-26
Wood	Bowling Green	Sept. 30-Oct. 4

OHIO DISTRICT.

Scioto	Portsmouth	Aug. 5-8

PENNSYLVANIA.

Armstrong	Parker's Landing	Sept. 15-18
Beaver	Beaver	Sept. 23-26
Beaver	Hookstown	Aug. 19-22
Berks	Reading	Sept. 26-29
Bradford	East Towanda	Sept. 23-26
Bradford	Troy	Aug. 26-28
Bucks	Doylestown	Sept. 23-26
Butler	Butler	Sept. 9-12
Cambria	Carrolltown	Sept. 9-12
Carbon	Lehighton	Oct. 7-10
Chester	West Chester	Sept. 18-20
Chester	Oxford	Sept. 24-26
Chester	Phoenixville	Oct. 1-3
Clarion	Clarion	Sept. 23-26
Columbia	Bloomsburg	Oct. 25-28
Columbia	Berwick	Sept. 3-6
Columbia	Benton	Oct. 1-4
Crawford	Cambridgeboro	Sept. 16-19
Dauphin	Gratz	Sept. 23-26
Erie	Corry	Sept. 16-19
Fayette	Uniontown	Oct. 9-12
Greene	Carmichael	Sept. 10-12
Indiana	Indiana	Sept. 30-Oct. 3
Jefferson	Punxsutawney	Sept. 16-19
Jefferson	Brookville	Sept. 9-12
Juniata	Port Royal	
Lackawanna	Scranton	Sept. 22-25
Lawrence	New Castle	Aug. 26-29
Luzerne	Wyoming	Sept. 9-12
Lebanon	Lebanon	Sept. 2-6
Lehigh	Allentown	Sept. 30-Oct. 3
Luzerne	Dallas	Sept. 2-3
Lycoming	Hughesville	Oct. 8-11
Mercer	Mercer	Sept. 8-10
Mercer	Stoneboro	Sept. 24-26
Monroe	Stroudsburg	Sept. 3-5
Montgomery	Pottstown	Sept. 23-26
Montour	Washingtonville	Oct. 7-10
Northampton	Nazareth	Oct. 7-10
Northumberland	Milton	Oct. 1-4
Perry	Newport	Sept. 16-19
Schuylkill	Orwigsburg	Sept. 30-Oct. 3
Sullivan	Dushore	Oct. 1-3
Susquehanna	Harford	Sept. 24-25
Susquehanna	Montrose	Oct. 1-2
Tioga	Wellsboro	Sept. 2-5
Tioga	Marshfield	Sept. 23-26
Tioga	Wellsboro	Sept. 9-5
Warren	Warren	Sept. 9-12
Washington	Washington	Sept. 2-5
Washington	Burgettstown	Sept. 30-Oct. 2
Wayne	Honesdale	Sept. 23-25
Westmoreland	Greensburgh	Oct. 7-10
Wyoming	Tunkhannock	Sept. 17-19
York	Hanover	Sept. 9-12
York	York	Oct. 6-12

RHODE ISLAND.

Washington	Kingston	Sept. 16-18

SOUTH CAROLINA.

Charleston	Charleston	Jan. 13-17
Richland	Columbia	Nov. 11-14

SOUTH DAKOTA.

Clay	Vermillion	Sept. 9-12
Deuel	Cary	Sept. 23-25
Turner	Parker	Sept. 24-26

TENNESSEE.

Bedford	Shelbyville	Sept. 18-20
DeKalb	Alexandria	Sept. 24-25
Gibson	Trenton	Oct. 14-19
Giles	Pulaski	Sept. 23-27
Lincoln	Fayetteville	Oct. 14-18
Marv	Columbia	Sept. 16-20
Marshall	Lewisberg	Oct. 7-9
Montgomery	Clarksville	Oct. 8-12
Robertson	Springfield	Sept. 3-6
Rutherford	Murfreesboro	Sept. 9-13
Smith	Dixon Springs	Aug. 27-30
Smith	Rome	Sept. 4-6

VERMONT.

Franklin	Sheldon Junction	Sept. 3-5
Rutland	Fair Haven	Sept. 23-26
Rutland	Rutland	Sept. 4
Washington	Waitsfield	Sept. 3-4
Windham	Brattleboro	Oct. 1-2
Windsor	Woodstock	Sept. 23-25

VIRGINIA.

Augusta	Staunton	Sept. 30-Oct. 3
Botetourt	Pincastle	Sept. 25-27
Fairfax	Grange Camp	Aug. 4
Lancaster	Kilmarnock	Nov. 6-8
Loudon	Leesburg	Aug. 26-28
Northampton	Cape Charles City	Aug. 18-23
Prince George	Prince George	Oct. 13-17
Prince Edward	Farmville	Oct. 13-17
Shenandoah	Woodstock	Oct. 7-10
Spottsylvania	Fredericksburg	Sept. 30-Oct. 2
Tazewell	Tazewell	Sept. 30-Oct. 2

WEST VIRGINIA.

Harrison	Clarksburg	Sept. 3-4
Mason	Mount Pleasant	Aug. 26-29
Monroe	Alderson	Sept. 16-18
Ohio	Wheeling	Sept. 8-11
Ritchie	Pennsboro	Aug. 26-28
Tyler	Middlebourne	Sept. 3-5
Wetzel	New Martinsville	Aug. 26-28

WISCONSIN.

Adams	Friendship	Sept. 23-25
Barron	Chetek	Sept. 10-12
Brown	De Pere	Sept. 3-5
Brown	Green Bay	Sept. 9-12
Burnett	Grantsburg	Sept. 20
Clark	Neillsville	Sept. 11-13
Columbia	Portage	Sept. 9-12
Columbia	Portage	Sept. 9-12
Dane	Madison	Sept. 23-26
Fond du Lac	Fond du Lac	Sept. 10-12
Grant	Bloomington	Sept. 10-12
Grant	Lancaster	Sept. 17-19
Green	Monroe	Sept. 10-13
Iowa	Dodgeville	Aug. 27-29
Jackson	Black River Falls	Sept. 8-10
Jefferson	Jefferson	Sept. 2-5
Juneau	Mauston	Sept. 23-25
Kewaunee	Kewaunee	Sept. 3-5
La Crosse	West Salem	Sept. 30-Oct. 2
La Fayette	Darlington	Sept. 9-12
Manitowoc	Manitowoc	Sept. 8-11
Marathon	Wausau	Aug. 26-27
Outagamie	Seymour	Sept. 13-17
Ozaukee	Cedarburg	Sept. 23-25
Pierce	Ellsworth	Sept. 24-26
Pepin	Durand	Sept. 10-12
Pierce	Ellsworth	Sept. 24-26
Portage	Amherst	Sept. 16-18
Racine	Racine	Sept. 2-5
Richland	Richland Centre	
Rock	Janesville	Sept. 9-12
Sheboygan	Sheboygan	Sept. 23-26
Trempealeau	Arcadia	Sept. 17-19
		Sept. 24-26
Vernon	Viroqua	Sept. 24-26
Walworth	Elkhorn	Sept. 23-26
Waukesha	Waukesha	Aug. 26-29

CANADA.

Blandford	Woodstock	Sept. 30-Oct. 2
Brant	Brantford	Sept. 9 12
Brant	Paris	Oct. 7-8
Bruce	Paisley	Sept. 24-26
Bruce	Walkerton	Sept. 30-Oct. 4
Carleton	Ottawa	Sept. 20-27
Elgin	Belmont	Oct. 2
Elgin	St. Thomas	Sept. 16-18
Elgin	Rodney	Oct. 23-24
Gray	Walters' Falls	Sept. 30-Oct. 2
Grey	Durham	Sept. 23-24
Grimsby	Smithville	Oct. 6-7
Haldimand	Cayuga	Sept. 30-Oct. 2
Hamilton	Hamilton	Sept. 23-26
Hastings	Belleville	Sept. 23-26
Huron	Goderich	Sept. 13-17
Kent	Chatham	Oct. 2-3
Lanark	Almonte	Sept. 30-Oct 3
Lincoln	St. Catharines	Sept. 29-Oct. 1
London	London	Sept. 16-17
Moulton	Dunnville	Oct. 2
Norfolk	Simcoe	Oct. 14 15
Norwich	Norwich	Oct. 1-2
Ontario	Whitney	Sept. 23-25
Ontario	Cannington	Sept. 26-27
Perth	Stratford	Oct. 2-3
Peterboro	Peterboro	Sept. 24-26
Prince Edward	Picton	Sept. 9-10
Renfrew	Renfrew	Sept. 25-26
Renfrew	Beachburg	Oct. 2-3
Sherbrooke	Sherbrooke	Sept. 2-3
Victoria	Lindsay	Sept. 30-Oct. 1
Victoria	Fleming	Aug. 27-30
Wellington	Guelph	Sept. 25-27
York	Woodbridge	Oct. 21-22

NOVA SCOTIA.

Yarmouth	Yarmouth	Oct. 9-10

PRINCE EDWARD ISLAND.

Queens	Charlottetown	Oct. 1-3

IN OTHER CITIES.

PHILADELPHIA.

The Arch Street Theatre opened 4 for a preliminary week in order to give to Sol Smith Russell the opportunity of discovering the value of his latest acquisition, Dion Boucicault's comedy drama, A Tale of a Coat. If Mr. Russell ever had any doubts upon the subject this experiment must certainly have removed them. Naturally during such intensely hot weather the houses were light, but the audiences were attentive, appreciative and enthusiastic The play suits the tastes and appeals to the hearts of the people. The actors in the drama come upon the stage and move and speak with charming naturalness. The humor and pathos have each in turn that refreshing spontaneity that takes the auditor unawares and sways him at will. The construction of the play is most artistic, and the dialogue is of that fluent, unstudied sort which seems to fall freshly-coined from the lips, bearing the stamp of each separate individuality. The play fits Mr. Russell perfectly and its possession will bring to him added fame and fortune. It is a play that will live for years; and will be tolerably sure to please all classes, because it appeals directly to the heart, or to that which we call our common humanity. Mr. Russell has secured a good co., which showed the effect of careful rehearsals, and which gave a performance that scarcely needed improvement. The house is dark this week and will remain so until Sept. 1, when the regular season opens with Edwin Arden in Raglan's Way.

At the Grand Opera House the week opened with the fourth performance of Mr. Hinrichs' new opera Onti Ora. There was good attendance. The above named opera was the principal attraction for the week with La Traviata as the alternate.

The well-selected co. of specialty artists at the Central Theatre received a liberal share of patronage. The most deservedly popular favorites in the co. were little "Freddie," Ross and Fenton, Sinclair and Favor, and the Alexandroff Brothers. The Olympia Quartette Specialty co. week of 11.

The alterations and improvements upon the National Theatre are almost completed. New draperies will adorn the house, as will also the newly-upholstered seats and the renewed frescoing. The most important improvements to the house, however, have been made upon the stage, whereby much space has been gained, and where, by means of a newly devised style of groove, scenery of all heights can be successfully handled.

The house will open its regular season 16 with A Dark Secret.

With this communication I retire from the ranks of THE MIRROR'S correspondents. The prospect of a prolonged absence from the hitherto scene of my labors, renders this retirement obligatory. I regret that I shall no longer have the opportunity of talking to my absent friends through the columns of this journal. May I beg that they will not quite forget me. May our paths yet cross many times. To all, good wishes and good-bye.

ST. LOUIS.

Dixon and Bell's English Opera co. scored another success at Uhrig's Cave in Dorothy week ending 9. The opera is full of pretty and taking music, and the excellent manner in which the co. produced it made it one of the most successful operas given by this co. during the season.

As Dorothy Miss Bertini made a most favorable impression, using her sweet voice to fine effect and gaining merited encores every night. Miss Starr, too, was seen to good advantage. Messrs. DeLorme, George Denham, Fred. Dixon and John Bell did very good work in their respective parts. John Bell, in particular, sang and acted better than in any other part he has appeared in during the season, although he made a pronounced hit as Spiricanni in Amorita and also as Ravennes in Erminie when those operas were given. His voice seems to be improving and he brings it out to the best advantage. The chorus also sang with fine effect, and the opera was handsomely staged and costumed. The attendance during the week has been large. Pirates of Penzance week of 10.

Princess Ida was given by the Spencer Opera co. at Schnaider's Garden, following the successful run of The Gondoliers. The co. brought out all the popular and pretty points, in both the score and libretto, and more than sustained their excellent work of the former opera. Fatmah Diard took the prima donna role splendidly and sang at her best. Marietta Nash and Jennie Reiffarth acquitted themselves in their usual creditable manner. Charles Campbell sang and acted excellently as he always does, while Ed. Temple and J. P. Sweeney, Douglas Flint and George Lauri ably sustained their parts.

The chorus was unusually strong in two or three of the scenes. The feminine portion of the chorus being particularly good looking and attractive this season, added much to the ensemble. The scenic effects, stage settings and costumes were above the standard of Summer opera. The audiences since the first night have been large, and the opera really ought to have a longer run, but it will be taken off, and Iolanthe put on 7.

A benefit was given by the Spencer Opera co. at Schnaider's Garden 5 to C. H. Lewens, a veteran German actor, who has lived in St. Louis for several years, and who is in unfortunate circumstances. One of the largest audiences of the season was present.

Manager John Havlin was in the city a couple of days, 2, 3. He was accompanied by Mique O'Brien, the well-known dramatic editor of the Cincinnati *Times-Star*. Both were royally entertained by their St. Louis friends during their stay here.

Edith McGregor took a rest during the production of Dorothy at Uhrig's Cave. She will make her appearance again in The Pirates of Penzance.

Manager John Norton is expected home 9.

Manager Smith, of the Standard Theatre, has booked a high class of attractions for the ensuing season. During his absence in New York the theatre had a complete overhauling.

The Crystal Slipper opens the season at the Grand Opera House Aug. 24.

The Misses Cleary, two valuable members of the Uhrig Cave Opera co., left for New York 10.

Alfred Dixon, brother of Fred Dixon, of the Dixon and Bell Opera co at the Cave, will probably join The Bostonians this season.

Louis Eissing, a very popular prima donna, last season a member of Frank Daniels' Little Puck co. and the early part of this Summer a member of the opera co. playing at Dayton, Ohio, has been engaged by Manager Joseph Schnaider to appear with the Spencer Opera co. during the rest of the season. Miss Eissing appeared in St. Louis several Summers ago with the Ford Opera co. at the Cave, and was very popular at that time. She will be a valuable addition to the already strong co.

Manager Joseph Schnaider left for Monterey, Mexico, 6, to be gone two weeks. His family accompany him.

H. Guy Woodward formerly of the Wilbur Opera co. joined the Spencer Opera co. 8.

Marietta Nash, the clever little soubrette, who has been making a hit at Schnaider's Garden, will go with Neil Burgess' County Fair next season.

Mr. Leslie of the Dixon-Bell Opera co. left for Memphis, Tenn., 3, to join the Fisher Opera co. playing there. Mr. Fisher has been in the city for several days, and says he intends, after his Memphis season closes, to take his co. through the Southern circuit. Miss Jessie Hatcher, his prima donna, has made quite a hit with the Memphians.

During Manager Schnaider's absence in Mexico, Mr. William Gschwend, his assistant, will be acting manager. Mr. Gschwend has been with Mr. Schnaider for some time, and can as thoroughly look after the comfort of the patrons of the Garden and of the press as Manager Schnaider himself.

Manager Spencer, who has worked so hard to make the Spencer Opera co. what it is, will take a benefit Aug. 31, the last night of the season.

CINCINNATI.

The Highland House management has found Said Pasha such a drawing card that it will be retained on the programme until further notice. The features of last week's performance were Bebe Vining's Queen, Mattie Hornby's Alti, Kitty Holden's Balat, Mr. Delahunt in the title role, Mr. Fulton as Hassan Bey, Lisle Apple's Tecand and Mr. James as the Rajah. The opera was attractively staged and the chorus satisfactory.

William Clifford Neff, proprietor of the German Theatre, this city, died very suddenly 5 in Columbus, Ohio.

Manager Louis Ballenberg left for New York city 6 on a business visit.

The People's Theatre is being painted and renovated preparatory to the opening of its season 24.

Max Arnold, who is busy at Havlin's looking after the rehearsals of The Hustler, expresses himself pleased with the skit and its cast. The author, Lew Rosen, has been in the city for several days directing the rehearsals.

The attendance at Coney Island continues excellent.

Moses, or the Bondage in Egypt was presented by the Order of Cincinnatus 4 at the Campus for the first time, and attracted a very large attendance. The spectacle proved a trifle cumbersome, and will require active rehearsals for a week or more to render it enjoyable.

H. R. Trask is to manage Will Rising and Bebe Vining in their new comedy, Quaker Oats.

The Zoo management cleared over $1,500 on their July series of night concerts.

BOSTON.

The Grand Opera House opened Aug. 9, but so improved and changed in its interior arrangements that its best friends could hardly recognize it. The old inside fire-proof walls were bare brick painted in dead color, which gave a naked look to the house, even when crowded. During the time the house has been closed a high dado of marble has been set all around the auditorium, and over it have been placed a series of fine plate mirrors with carved frames in old ivory tint. The wall above is painted a pale yellow, with a wide frieze in florid colors. Everything has been freshened and brightened, and presents a very attractive appearance. Mr. Mansfield, as heretofore, exercises full control of the house. The new business agent is J. C. McGarrey, a courteous and energetic gentleman, for several years connected with the staff of the Park Theatre. The piece with which the season opened—A Fair Rebel—is one of the latest of the many war dramas which have seen the light. The author, Harry P. Mawson, has handled his material with skill and discretion. The dialogue is bright, the situations clever and the humorous scenes are not forced. The hero was played by Edward R. Mawson, formerly with W. J. Scanlan's co., supported by Fanny Gillette.

The Howard's opening performance was a Saturday matinee and the attraction was Jack's Creole Burlesque co. in The Beauty of the Nile, a piece constructed for the introduction of the wildest kind of variety business.

There were two Monday night openings. At the Boston Harry Kernell's European Artists and Shaffer and Blakeley's New York Specialty co. presented a most attractive combination bill. During the Summer vacation the entire interior of this vast house has been redecorated and painted in light and delicate tints—silver, old ivory and gold. The boxes have been newly upholstered and curtained and electric lighting introduced. This last feature has led to the removal of the great chandelier which occupied so much space in the house. It was at one time the largest in America. It had 250 burners and 15,000 pieces of glass, was twenty-five feet high and cost $6,500.

Fred Stinson's new drama, A Divided House, at the Hollis Street is hardly a war drama, as the large part of the action takes place after the close of hostilities. It has to do with the results of the war, however, and promises to be a success. The principal part is taken by T. L. Colman, late of the Museum, with Maude Banks as the heroine.

Gorman's Minstrels opened at the Globe 11 with a great bill.

Fauvette is still doing a good business at the Museum, but closes Saturday night. Then comes Roland Reed.

Mr. Magee, last season press agent of the Grand Opera House, will go with young Salvini this season.

Fred Stinson will go with Julia Marlowe this season, and will also look after his new play.

NEW ORLEANS.

The French Opera Troupe is complete and will, from the last report, sail from France on Sept. 17, arriving in New Orleans about Oct. 5. The first performance will be on Oct. 14. The opening opera has as yet not been announced, but no doubt will be La Juive. Arthur Durien will accompany his troupe and see that they will have all comforts on the trip. Everything is now ready for the opening of our season, and the public seem eager for the fray. The attractions being good, business will be the best done in years.

Frederick Manberrett, the treasurer of the Academy of Music, is in charge of Mrs. Bidwell's business during the absence of Mr. Roig, who is now in New York. Mr. Manberret has his hands full, but he manages to hold his own.

There is a rumor afloat that Mr. B. J. O'Neil, the editor and proprietor of the New Orleans *Critic*, will shortly start a paper, to deal entirely with the theatrical profession.

SAN FRANCISCO.

Aug. 5.

There is nothing new in this city at the present writing, but much that is very good.

The Palmer co's. only new offering is in One Touch of Nature, presented last night at the Baldwin by Mr. Stoddard, Mr. Tyler, Mr. Woodruff, Mr. Halliday and Maud Harrison. That delicate finish which characterizes all of Mr. Stoddard's work was apparent last night as the proud and loving old father. Miss Harrison's unwitting heart-thrusts are dainty enough to be admired, even if they do cause a sob for the lovable father. Aunt Jack followed, with Mr. Milward in Mr. Holland's part, owing to the latter's illness. Next week Prince and Pauper; then Dixey.

Lights and Shadows are finding increased favor at the Bush. The performances are improved, so is the business, which is now very large. Under a Yoke, another play new here, procured by Mr. Grismer while in New York this Summer, will be presented next.

The Vice Admiral continues to fill the Tivoli Opera House. It is thought to be the very best work yet attempted at this popular place. Genevive de Brabant will follow in deference to the wishes of Emily Soldene, who will be seen in her favorite part—the cook in male attire. Hattie Delaro Barnes also continues.

Jennie Metzlar is already a favorite, her sweet young voice having captivated the Tivoli patrons.

This is the fourth and last week of Charles Reed and his funny people at the California, where serious people continue to crowd the house and have their dormant proclivities to laughter aroused. W. J. Scanlan comes next week in Myles Aroon.

The monster benefit arranged for poor Nick Long, at the Baldwin Theatre, for Thursday afternoon, will administer largely to any apparent financial want. There is a charming spontaniety to the affair, each professional vieing with the other as to who shall do the most. A minstrel sketch will have Charles Reed for bones, Burt Haverly for tambourine and Maurice Barrymore for interlocutor, all in black faces, with Mullaly as musical conductor. The Camille burlesque will introduce our clever young pugilist, Jim Corbett, whose debut as De Varville, with William Collier's Camille and Charles Reed's Armand, will be very amusing. There are other features, which I will reserve until after the performance. Meantime, a few words about Nick Long may not come amiss. His last appearance here was with Margaret Mather, at the California, after their season at the Baldwin. During his illness he has translated two plays, one Italian, one French. Charles Brood in Mighty Dollar was his first success. His Sebastian to Adelaide Neilson's Viola, in Twelfth Night, is a pleasing reminiscence to San Franciscans, as is also his Carojac and duel scene in Banker's Daughter.

There will be Wednesday matinees during the Prince and Pauper's fortnight at the Baldwin. Marie Bernard will profit, no doubt, very largely in a testimonial concert at the hands of her friends and admirers here, who are legion, on Aug. 31 as a *bon voyage*, as she goes to join the Mendelssohn Quintette Club as their diva. The Alcazar opens Aug. 24 with their regular stock co. The Grand Opera House has been leased for an experimental period by Managers Andrews and McBurnie. The Nellie McHenry co., with her charming self as Lady Peggy, will be the Grand's initial attraction and I trust

the experiment will justify Messrs. Andrews and McBurnie in a good long proprietorship.

N. Clifford Page will go East shortly with his new opera Carlotte. He is the composer of another good work in The First Lieutenant.

Thomas W. Keene is expected at the California in Launcelot after the engagement of W. J. Scanlan.

Mr. Milward played Lot last week in place of Mr. Holland at the Baldwin.

The Palmer co. will present A Pair of Spectacles here next Summer.

John Williams, manager of the Original Georgia Minstrels, is in the city.

Alfred Bouvier, since he settled here, is rapidly becoming a prominent citizen. The handsome Baldwin manager has been recently elected a delegate from his District to the Republican State Convention.

CHICAGO.

The four theatres now open all appear to be doing fairly well, considering the weather. The closing weeks of Shenandoah at McVickers are at hand and the play has drawn crowds most of the time during the ten weeks it has been there. I. O. O. F. cantonment brought in thousands of strangers to the city and they materially swelled the receipts. The play certainly is presented with skill and the co. deserves great credit.

Henry E. Dixey continues to play Rip at the Columbia without improving it very much, and after seeing it through one comes to the conclusion that unless the authors or the actors improve on the business and lines greatly, the new burlesque will die a natural death. Perhaps there is just a little too much Dixey in it.

The Opera House will present the third edition of Crystal Slipper this week. Up to date the business has been equal to any Summer since Manager Henderson put on his spectacular burlesques. The theatre has frequently been crowded. Eddie Foy has become such a prime favorite with the public that he has been engaged for a term of three years years after this season. It seems probable that the genial Ed may become to Chicago what Grimaldi, Laurey and Fred Vokes were to the Londoners.

The Theodore Thomas concerts continue to draw large crowds, and there is no pleasanter place to go these warm Summer nights.

CLEVELAND.

The Countersign, the war drama by Frank N. Wilcox, an attorney, and Charles W. King, the actor, both of this city, will be put on for a run in Chicago, in September, instead of in New York as previously announced. Most of the action of the piece hovers about the Union prison at Johnson's Island, off Sandusky, Ohio, and it is expected that the historical allusions will excite considerable comment.

Joseph Haworth, of this city and also of Paul Kauvar fame, and Miriam O'Leary, of the Boston Museum stock co., are both claimants to and state in England, held in chancery, which is said to involve something like millions. Their claims are now being pressed, but Mr. Haworth, who is at his home here, says it will probably be a rather long time before their rights to the property can be established, on account of the slow workings of English law in such cases.

William E. Sage, the dramatic critic of *Town Topics*, Cleveland, has been appointed Deputy Collector of Customs for the port of Cleveland. I am glad to say that this deserved appointment will not interfere with Mr. Sage's journalistic work, for we cannot afford to lose critics of his calibre. He is a thorough dramatic scholar, is fearless, and yet never unkind, and consequently there is a real value attached to what he has to say.

Miss Lizzie Cochran, formerly prima donna contralto of of Morrissey's English Opera co., but who, during the past season, has been singing in one of the prominent New York churches, has returned to New York after a short visit at her home here. She has under consideration the offer of a well-known manager of an engagement to sing in opera in Europe, but has not as yet decided to accept.

W. S. and C. E. Cleveland's Magnificent Minstrels, with Billy Rice and Willis P. Sweatnam at their head, will appear at the Lyceum 8, 9.

John S. Bristow was here 5 on his way to New York to join the Lillian Lewis co. of which he is the comedian. Miss Lewis' season opens about Aug. 15.

MANAGER E. S. PRICE has placed no restriction upon those members of his company who wish to fill earlier engagements up to the opening of Mrs. Carter's season. Ida Vernon and Ian Robertson will be seen in All the Comforts of Home next month, Helen Bancroft, who is now in Europe, may play in London during September, Mervyn Dallas has a six weeks' engagement in view, E. J. Henley will be seen in Money Mad and perhaps with Barrymore in October. W. J. Ferguson will continue with Richard Mansfield until the season opens. Arthur Dacre, the new leading man, will sail for this country on October 15. He will be accompanied by his wife, Amy Roselle.

THE BANE OF MODERN ACTING.

Boston Post.

THE DRAMATIC MIRROR expresses the opinion that "insincerity and self-consciousness are the bane of much of the acting that is seen on our stage to-day." It is quite right. Even many of our actors who have great natural abilities fail to move us as they should, because they know so little even of the first principles of their art. They have had no proper training, and they do not play before a public which is capable of making fine distinctions.

J. EDWIN LEONARD was unable to create a part in Henry Holland's new play, Joseph, at Asbury Park, on the 4th inst. On the previous evening he was terribly burned by the ignition of a can of gasoline and is now lying very ill at his residence in this city.

CORRESPONDENCE.

CALIFORNIA.

LOS ANGELES.—GRAND OPERA HOUSE: The Shatchen with M. B. Curtis in the title role July 29-31 to excellent business, the play making a pronounced hit. A. M. Palmer's Madison Square co. week of Aug. 11 with indications for big business.—ITEMS: R. A. McArdle, of the City Directory, is on a visit to his mother, who resides here.—Seymour Locke, of San Francisco, is here looking after the interests of The Shatchen co.—Madame Modjeska was entertained during the week by the ladies of the Tomales Club of this city.—J. W. Decker, for many years stage manager of the Grand Opera House, has been appointed Assistant Chief of the Fire Department.

COLORADO.

DENVER.—The Prince and the Pauper terminated a week's engagement at the Tabor 2. Business was satisfactory. Elsie Leslie and the supporting co. were all that could be desired. The child plays the dual role with much expression and tact, and places many of her elders in the background in enunciation.—The Mikado is this week's revival at the Fifteenth Street Theatre. Ben Tuthill's co. are a clever lot for the most part, and deserve the apparent success they have experienced. After this week the co. will go on the circuit and returning, will put on the Pirates week of 18.—ITEMS: When the A. M. Palmer co. returns from the coast, it will play for two weeks at the Tabor.—The Silver Circuit, under the exclusive management of Peter McCourt, is one of the strongest theatrical alliances in the country, and embraces, besides the mountain play houses, a string extending as far as Salt Lake.—If one wishes to see an industrious lot of men, let him go up to the new Broadway Theatre, where work is going on night and day. It will be ready for the Juch Opera co. 18. Prices are put at $2.50 and down, and $25 and down for boxes. The house will be a model one in every respect. The arrangement of the boxes strikes my fancy particularly. There are nineteen, circular in shape, in the auditorium alone, and are reached from the foyer direct. Everything is East Indian in style. The gallery people get in from Lincoln Avenue, a block away from the Broadway entrance. I will give a more detailed account when the house opens. H. B. Lonsdale, the resident manager, is in town. Here are some of the attractions booked: Lotta, Bernhardt, Denman Thompson, Fay Templeton, McCaull's Opera co., Duff's Opera co., Mrs. Leslie Carter, De Wolf Hopper, Herrmann's, Vaudevilles, Spider and the Fly, Hoyt's attractions, Cleveland's Minstrels, Cora Tanner and Clara Morris.

LEADVILLE.—ARENA: McMahon's Circus 2, afternoon and evening, to fair crowds. No animals, but quite a good ring performance.

COLORADO SPRINGS.—OPERA HOUSE: The Prince and Pauper was presented to S. R. O. 4.—ITEM: Little Lord Fauntleroy and The Prince and Pauper drew two of the largest houses of the season here.

CONNECTICUT.

NEW HAVEN.—HYPERION THEATRE: Gorman's Minstrels appeared here 1 to a medium-sized house. The performance was far from strong, being a mixture of burlesque and minstrelsy.—ITEMS: O. H. Barr is spending the Summer with his family in this city.—The Grand will open about the middle of September.

MERIDEN.—DELEVAN OPERA HOUSE: The season opened 8 with Kate Pearson's co. in the first production of The Midnight Alarm, by James W. Harkins. The play possesses considerable merit and affords good opportunities for hits to some of the actors in their specialty work. It can, however, be pruned in many places without spoiling the plot. Mr. Harkins, whose stage nome is Rollins, plays the part of Harry Westmore, foreman of a truck company. His character is that of a noble fireman who believes he has a duty to perform. Kate Pearson as Sparkle threw much life into the play, and she has a part in which her versatility has much chance for display. The clever actress seems to feel at home in the character which she has already mastered, even beyond what might be expected. W. W. Bittner makes a jolly old farmer. He works hard for the success of the play. There are good comedy parts, notably that of George P. Hall as E. Chippington Chase, who believes that "gulling" the country folk is not a crime. There is no reason why The Midnight Alarm should not hold its own in the comedy line with a little altering, such as showing some reason for some spasmodic entrances and exits.

GEORGIA.

AUGUSTA.—GRAND OPERA HOUSE: The doors and windows of the Opera House are wide open and fresh air enters to dispel the musty smell that has pervaded the building since our school girls occupied it in June. Brady's After Dark co. is billed for Sept. 8, and his agent in town reminds us that the Fall season is on us. Manager Cuher has the fullest and most attractive array of bookings ever known in this city and his patrons are delighted.

ILLINOIS.

CHAMPAIGN.—ARENA: Sells Brothers' Circus united with S. H. Barret's, exhibited here 4. At least five thousand people witnessed each performance.

INDIANA.

GOSHEN.—OPERA HOUSE: Austin's Two Chums co. opened the season to a fair house 4. Co. gave general satisfaction.

TERRE HAUTE.—NAYLOR'S OPERA HOUSE: Primrose and West's Minstrels July 29 to a large house. Lew Dockstader adds greatly to an excellent performance. Their new "Imperial March," with electric batons, is a beautiful and pleasing feature.

IOWA.

DES MOINES.—GRAND OPERA HOUSE: W. S. Cleveland's Colored Carnival Minstrels, to good business July 30, giving a good entertainment and one of the best minstrel parades ever seen on the streets of this city.—FOSTER'S OPERA HOUSE: Dark.—CAPITAL CITY OPERA HOUSE: Dark.—ITEMS: W. S. Cleveland and wife were in this city July 30.—Frank Christinar, of Strauss' Orchestra, was here 31.—J. M. Webb, of Foster's, returned from a pleasant vacation in the East 2.

COUNCIL BLUFFS.—DOHANY OPERA HOUSE: W. S. Cleveland's Colored Minstrels to a full house July 31. The troupe is composed of some good artists. Several unique novelties were introduced. The Brunner Brothers, four in number, of this city, distinguished themselves. The magnificent street parade was also a feature. Primrose and West's Minstrels 22.

DAVENPORT.—BURTIS OPERA HOUSE: Primrose and West's Minstrels to a good house 5.

MAINE.

PORTLAND.—THEATRE: Rosalie duplicated last week's business. A well-filled house at every performance. Despite counter-attractions the management are making good money and the house has become decidedly popular.—GREENWOOD GARDEN: Manager Knowlton is giving his last week of drama with M'liss as the attraction. Gilbert's Opera co. commence a season of popular operas week of 11. Mr. Knowlton is in Boston making arrangements and promises a fine co. well costumed.—PAVILION: McCallum is doing well with The Shaughraun and the houses have been most appreciative. Mack Charles has made himself very popular by his meritorious work.—GLEANINGS: Frank Herrington and his clever wife Edith, who made such a hit at the Pavilion last season, are occupying a cottage at Peak's.—Dick Golden is actively engaged in preparing for Jed Prouty's opening 22.—Alice Carle is in New York rehearsing with the Fay Templeton co.—Manager Smith of the Theatre is certainly booming his attractions.

WATERVILLE.—CITY HALL: The season is to be opened 19 by Richard Golden in Old Jed Prouty. Two Sisters, Uncle Hiram and Daniel Boone will follow.—ITEM: The Thomas E. Shea co. passed through here last Sunday from Bar Harbor, where a good week ended a fair tour over the Maine circuit. This co. deserved better business, and the people here are now aware of it. If they should play a return engagement, standing-room only would be the sign here.

BATH.—ARENA: Forepaugh's Circus Aug. 5 to good business.

MASSACHUSETTS.

HOLYOKE.—OPERA HOUSE: This house was opened for the season 2, Gorman's Minstrels being the attraction. A large audience was in attendance. Alexander Cameron, who was engaged by the Gormans in this city July 15, was quite a feature. Mr. Cameron is an excellent tenor singer and received an ovation. At the first encore he was presented with a basket of flowers and a floral horseshoe. Mr. Cameron responded to the encore, by singing that beautiful ballad "The Sweet Refrain." James Gorman then called Mr. Cameron to the footlights and presented him on behalf of his Holyoke friends with a handsome gold watch and chain. Mr. Cameron was completely overcome and was visibly affected. He said: "I don't know what to say, but I am glad I am among friends." The entertainment was very good, but it cannot be said that it was equal to that of last season. The costumes and some of the settings were elegant but as a whole the company did not give the satisfaction they did on former occasions.—ITEMS: Joseph Dillon, of this city, has signed with the Barlow Brothers' Minstrels and will leave for rehearsal some time this month. Mr. Dillon is a good all round performer. His many friends in this city wish him success. George Thatcher's Minstrels are in town to-day (7) and are assured of a good house to-night.

NEW BEDFORD.—OPERA HOUSE: The Gormans opened the season here 7, to a large house.—ITEM: John Buchanan has assumed the management of Liberty Theatre, and will open it 25.—Bookings at the Opera House for August are: A Perilous Voyage, 20; Evangeline 22; Uncle Hiram, 26; James T. Powers, 27; Pat Rooney, 29.

AMESBURY.—OPERA HOUSE: Sam T. Jack's Creole Burlesque co. to a small audience 7.—ITEMS: Mr. Davis, recently press agent for Forepaugh's Circus, is treasurer of Sam T. Jack's Creole Burlesque co.—Scenic Artist Seavey, of New York, is painting the scenery for Sam T. Jack's Creole co.

SPRINGFIELD.—GILMORE'S OPERA HOUSE: Gorman Brothers' Minstrels opened the season at this house 4 and gave satisfaction to a good-sized audience.—GAIETY THEATRE: Bancroft's Comic Opera co. pleased large audiences during the week ending 9, it being their farewell appearance for the Summer season.

MICHIGAN.

DETROIT.—Cleveland's Magnificent Minstrels gave three performances at the Detroit Opera House 1, 2 to big business. The co. is a good one, containing many old time favorites. The singing and dancing were excellent and the jokes mostly new and original.—ITEMS: Liberati's Band had no engagement after the races here, and the Street Car and Ferry co. made arrangements with Liberati to give daily concerts at Belle Isle Park. It proved a great success, and the Island was crowded at each concert, the boats being unable to take care of the crowds with any degree of comfort. The concerts will be continued during week of 4.—Owen Fawcett, who is a resident of Detroit, leaves for New York this week to commence rehearsals for this season. Mr. Fawcett will go with E. H. Sothern after having been with Booth about ten years. Last season Mr. Fawcett wrote weekly letters for the Detroit *Free Press*, which he will continue this season.—Emma Abbott Opera co. will be one of the attractions Exposition week.

MINNESOTA.

MINNEAPOLIS.—GRAND OPERA HOUSE: The C. D. Hess Opera co. presented Rigoletto to a large audience 4. The cast was an exceptionally strong one and the performance smooth throughout. Mona Guille, Wm. Mertens and Mlle. Guthrie were all in excellent voice and were enthusiastically received.—BIJOU OPERA HOUSE: She was presented to the capacity of the house 3.—ITEMS: The fifth annual Minneapolis Exposition opens 27, continuing to Oct. 4. Among the attractions secured by Manager Began are Pain's Last Days of Pompeii, Strauss' orchestra, Reeves' Band and the Edison electric light exhibit.—The Wilbur Opera co. will play an engagement of three nights at the Harris, beginning 18. The advance sale is very large.

ST. PAUL.—HARRIS' THEATRE: The Wilbur Opera co. gave La Mascotte week ending 9. The opera was presented in good style and drew a large attendance. The costumes of both principals and chorus were neat and attractive. Susie Kirwin's Bettina is one of her most pleasing parts and well did she sustain it, singing and acting the role with her usual vim and vivacious sprightliness. May Baker's Fiametta was praiseworthy in many respects, surpassing her former efforts and she is rapidly coming to the front in voice and action. W. L. Kohnle makes an exceedingly droll Prince Lorenzo and found a very capable companion in H. W. Tredenick as Rocco. Their humor and vocal efforts made a hit and they were recalled three times. J. E. Conly acquitted himself well as Pippo and sang the role admirably. J. H. Jones rendered the role of the innkeeper exceedingly well. J. T. Ryan, H. E. Carter, Belle Hamilton, Lillie Taylor, Cora Bolton, Maggie Bolton, acceptably filled their respective roles. The chorus was prompt and effective in their work. The Amazonian March by the chorus proved a taking feature and was heartily applauded. Girro Fia, week of 11.—NEWMARKET THEATRE: Re-engagement of Prof. Bartholomew's educated horses, week ending 9. This attraction has had a very successful run for three weeks, drawing large and well-pleased audiences throughout the engagement.—OLYMPIC THEATRE: House dark; will open 18.—ITEM: Jacob Litt's handsome new Opera House is rapidly nearing completion and will open Sept. 1.

WINONA.—OPERA HOUSE: Shepard's Modern Minstrels July 6 gave one of the brightest and most novel minstrel entertainments ever witnessed in this city to a large house.—ARENA: Miles Orton's Circus 4-6; big business; good performance.—ITEM: The death of Mr. W. M. Shepherd which occurred at Hot Springs, Ark., July 21, will bring grief to the hearts of all who knew him. Mr. Shepherd was proprietor and manager of the Opera House in partnership with Mr. J. Hitzker, and a more shrewd and active manager would be hard to find. The cause of his death was nervous and spinal troubles, from which he had been suffering. His body was brought here for interment.

ST. CLOUD.—ST. CLOUD OPERA HOUSE: Newton Beers in Enoch Arden to fair business July 30.

MISSOURI.

ST. JOSEPH.—TOOTLE'S OPERA HOUSE: This house will be opened 5 by Cleveland's Colored Minstrels, and they will be followed 16 by Primrose and West's. Both are billed like a circus, and it looks a little like war between the minstrel magnates.—STRECKFUSS'S GARDEN: The Moulton Opera co. gave Chimes of Normandy week ending 2. The audiences were well pleased. Olivette 4-6 and Bohemian Girl 7-9. They have a strong co., and the opera are well staged.—ITEM: There are rumors of a new theatre here, but nothing definite worthy of mention yet.

NEW HAMPSHIRE.

MANCHESTER.—OPERA HOUSE: The season opened 5 with Sam T. Jack's Creole Burlesque co. to a good audience despite the intense heat. The variety features were well received. George Thatcher's Minstrels 12.

NEW JERSEY.

HOBOKEN.—CROWHEIM'S THEATRE: The Henry Burlesque comb., which opened their season at this house last year, is the attraction this week. The co. is an excellent one and will no doubt draw well. "Jimmie" Carroll, the pugilist, is one of the stars. The paper used by the comb. is very handsome and profuse. McCaffrey and Dempsey's Athletic and Vaudeville co., week of Aug. 18.

TRENTON.—TAYLOR OPERA HOUSE: George Wilson's Minstrels drew a fair audience at the opening performance at this house 4. The entertainment was bright, clean and enjoyable from beginning to end. In the first part the stage was handsomely set and the co. wore rich costumes. The singing was good and the jokes new.

NEW YORK.

HARLEM.—At the Harlem Theatre, East Lynne was the prevailing attraction week ending 9. Hannie M. Ingham and E. T. Stetson were accorded a warm welcome by their many friends and admirers.

ROCHESTER.—The New Grand Opera House was thrown open for inspection 4, and, as predicted in THE MIRROR a few weeks ago, the transformation was a genuine surprise to the crowds that visited the house. The main entrance has been materially changed, but the auditorium is where the radical improvements are to be seen. The poorly ventilated, dingy building of last season is scarcely recognizable amid the new furniture and elegant carpets and hangings. The parquette floor has been lowered several feet, and the box-office now occupies the space of the second flight of stairs in the old house. The boxes have been lowered and enlarged, and are beautified by handsome ornamental work. Ventilation is aided by the addition of mechanical revolving fans, suspended from the ceiling, which will contribute greatly to the comfort of the audiences. The stage has been thoroughly overhauled, and equipped with new scenery. New dressing-rooms have been constructed, which fact will be appreciated by the profession, who have had to contend with the contracted quarters provided them in the old house. Manager Hopkins has spared neither time nor expense in presenting our people with one of the coziest little theatres in the country, and he will present nothing but first-class entertainments. Mr. Hopkins will be assisted during the coming season by the following staff: George A. Kingsbury, resident manager and treasurer; H. L. Loder, assistant; Wilhelm Neilson, leader of orchestra; David Geddes, advertising agent; Charles Holland, machinist. The regular season will open 11 with Charles McCarthy in One of the Bravest. A preliminary performance will be given 9. The Miaco co. week of 18. The Academy will open the regular season 25 with Powers' Ivy Leaf co. The Lyceum has not as yet announced its opening date, but Manager Pierce says that he has secured the best attraction to be had for the opening.

NEWBURG.—ACADEMY OF MUSIC: Tony Pastor and his double co. to a large house 8. Mr. Pastor has a very strong co., not a weak spot in it. Maggie Cline, John and James Russell, Mlle. Beatrice and Bessie Bonehill made the hits of the performance.

BUFFALO.—The Carleton Opera co. have the field to themselves. At the Star Theatre they continue to do an excellent business. The present week, commencing 11, is announced as the closing one. Dorothy, The Brigands and Erminie will be given.

SARATOGA SPRINGS.—TOWN HALL: George Thatcher's Minstrels 4 to a large and well-pleased audience. Thatcher and Johnny Wild as end-men were inimitable, while the solos of Raymon Moore and R. J. Jose were exceptionally fine.—GOSSIP: George W. Orin, of Orin Brothers' Circus, of Mexico, is in town, accompanied by his wife and young son.—Marshall P. Wilder is here at the Kensington.—E. G. Gilmore, manager of Niblo's Garden, is at the Grand Union. Mrs. Gilmore is with him.—Arrangements are well under way for an entertainment to be given 7 for the benefit of the *World's* Sick Babies' Fund; also St. Christina Home for Incurable Children and Home of the Good Shepherd. It will be made the society event of the season. Marie Wainwright has, in the kindliest possible manner, volunteered her services. The entertainment is under the direction of Marguerite St. John and Geo. M. Wood, assisted by Mrs. Emily Rayner and Ivon Perouet. The following artists will take part: Marguerite St. John, Jessie Olivier Feeley, Flora Clitherow, A. C. Feeley, Walter Granville, Etta B. Rich, Mlle. Bertha Bronsil, Louise Girard, Hattie J. Leonard, Gertrude Wainwright, Dr. Louis Barult, David H. Moon, Albert J. Theis and J. C. Porter. Through the courtesy of Messrs. Averill and Gregory, the instrumental music will be furnished by the Clarendon Orchestra.

HUDSON.—OPERA HOUSE: George Wilson's Minstrels to a large house 2. A well organized co. fully meriting the large audience which was present in spite of the heat.

CANASTOTA.—BRUCE OPERA HOUSE: Al. G. Fields' Minstrels drew a crowded house 2. The original first part presents the steamboat race on the Mississippi between the *Robert E. Lee* and *Natchez*, and the interior of the *Robert E. Lee's* cabin. The Fête of Flowers, a dancing tournament, was a great success. Cradoc and Edward Eatus, the equilibrist, were very fine. The features of the entertainment were the Magnani Troupe, with their unique musical instruments of wood and stone, the singing of George Hassell, and the comic savings of Al. G. Field and Billy Van. Taken throughout, the entertainment was original and the finest production ever witnessed in this city.—DOOLITTLE OPERA HOUSE: Season opens Aug. 27 with Kelley's Expectations.

PO'KEEPSIE.—COLLINGWOOD OPERA HOUSE: Cleveland's Consolidated Minstrels opened the preliminary season 4 to an excellent attendance, considering the heat. The performance was satisfactory. Tony Pastor 9. Casey's Troubles 13. The regular season will be opened 28 by the Charity Ball co.—ITEMS: E. N. McDowell, in advance of Casey's Troubles, was in town 4.—Manager Sweet has just returned from an extended sojourn at Far Rockaway. He looks "slick."—Orson Clifford, wife and child, and Lewis Sutherland are still here, getting ready for Mr. Clifford's tour in The Oath.

SYRACUSE.—GOSSIP: Shakespeare Ball is being renovated, and will hereafter be known as the Standard Theatre. G. H. Wright continues as manager. The State meet of wheelmen is to be held here Sept. 1, 2, and the local club will give a minstrel performance Sept. 2, which is expected to excel anything ever given here by amateurs. Rehearsals are in active progress under the stage direction of your correspondent.—Frank H. White, the negro comedian, is visiting friends here.—Percy Kingsley is spending the Summer at his home in this city.

BINGHAMTON.—OPERA HOUSE: W. S. Cleveland's Minstrels to a good house 6. The best minstrel performance we have had in many a day.

AUBURN.—ARENA: Irwin Brothers' Circus showed to large audiences at popular prices 1, 2. The performance was good, and everybody was pleased

OHIO.

DAYTON.—THE PARK: The Park Opera co. closed their six weeks' engagement July 28 producing Erminie to one of the largest audiences of the season. Al. Holbrook surprised the most sanguine expectations of his many admirers by his very clever impersonation of Cadeaux. It was the first time he ever attempted the role and to state that he invested enough originality in the barren part, to elicit triple encores nightly, is certainly a high compliment. In addition to being a clever comedian, his voice alone would make him a valuable acquisition to any co.—MEMORIAL HALL, SOLDIERS' HOME: The Home Opera co. gave a very attractive bill 5 consisting of the farce The Modern School of Acting, Trial by Jury and B. B. This co. has, during the past ten weeks, produced seventeen different operas, which is certainly the best record of actual work done by any co in the country. They have toiled hard, and are entitled to all the credit possible. They close their season 9 with The Queen's Lace Handkerchief.—CUES: Several members of the Park co. have secured engagements for the ensuing season as follows: Prof. Sellie Simonson, Casino Opera co., New York; Tom Ricketts will star in Duvar; Ollie Archmere will go with The Hustler; George Lyding joins Rice's The World's Fair; Dan Packard will star in The Latest Racket; Phin Sares will join Mrs. Emma Franks' co.; Ed. Metcalf will go with Hoyt's A Trip to Chinatown; Mr. and Mrs. Lou Allen will join A Dark Secret and Georgie Girard will go with A Bunch of Keys.

PORTSMOUTH.—GRAND OPERA HOUSE: Melville Sisters, under the management of S. M. Young, opened the season here 4 in Michael Strogoff to S. R. O. The following is the roster: Sam M. Young, J. P. Rutledge, Gus Homer, F. G. King, Sidney Hawkins, R. W. Bowers, Sam Russell, Hubert Good, Rose Melville and Ida Melville.

FINDLAY.—GOSSIP: The Waite Pavilion Theatre did a large business in repertoire consisting of Struck Gas, Monte Cristo and The Phoenix week ending 9.—ARENA: Barnum and Bailey's Circus was attended by 30,000 people 6. The production of Kiralfy's Nero was a very pleasing feature. The costumes and scenery were elegant.—PERSONAL: Mr. Robyns, a new member of the Waite co. made a decided hit in Struck Gas.

TOLEDO.—The People's Theatre will open Aug. 25 with Beacon Lights as the attraction. The prices

will be raised to the usual amount—25, 50 and 75 cents—and a higher order of cos. will be booked. This house will do most of the business and Wheeler's will only be opened for extra occasions, as there is hardly business enough to keep both going at once. The Boston Opera co., which started for a Summer season at Presque Isle a few weeks ago, soon after disbanded and reorganized, with Bert St. John as manager. Manager Burton, who came with the co., was dismissed, and now sues the managers of Presque Isle for damages. Estelle May, a member of the co., is very ill with scarlet fever.

LIMA.—PAUROT OPERA HOUSE: Cleveland's Minstrels, headed by Sweetman and Rice, opened the season at this house 5 to a large audience. The first part of this show is gorgeous in the extreme, the singing excellent and the olio interesting. The Hustler 26.——ARENA: Barnum and Bailey's Circus drew two immense crowds 6. The show is, indeed, great.——ITEM: E. T. Harvey has completed an extensive new set of scenery for Paurot's Opera House.

SANDUSKY.—BIENNILLER'S OPERA HOUSE: Cleveland's Magnificent Minstrels 7 to a packed house. Greatest minstrel performance ever given here.

CANTON.—The season will be opened at Schaefer's Opera House Sept. 1. Running Wild will be the attraction. Manager Weber reports having booked a number of first-class attractions for this season. The Citizens' Opera House is rapidly approaching completion and will be opened Oct. 30 by the Boston Ideals, who will play a three nights' engagement. M. C. Barber will be the manager.

LEETONIA.—LEETONIA OPERA HOUSE (formerly Forney's Opera House): This house has been closed since May. The season opens in the latter part of August. C. N. Schinich, banker and capitalist of this place, has purchased an interest in the house. Mr. Forney will remain as manager and has booked some strong attractions for this season.

PENNSYLVANIA.

BETHLEHEM.—OPERA HOUSE: The season will begin Aug. 27, when Grimes' Cellar Door will be presented as the attraction. The usual process of renovation has been gone through with at the house and new scenery, and new properties have been added. Manager Walters has booked shows sufficient to give an average of two a week during the ensuing season, and it is hoped that his expectations for booming business may be fully realized.——PERSONAL: Stewart Walters, son of Manager L. F. Walters, and assistant manager of the Opera House, has resigned his position of mailing clerk in the Bethlehem Post office, and has in view a position as manager of some road co. During his term in the post-office, Mr. Walters was very watchful of the interests of professionals in the matter of forwarding their letters.—THE MIRROR "Dates Ahead" and THE MIRROR ANNUAL serving him well in this work. He is one of Bethlehem's most active young men and the manager who succeeds in gaining his services will never regret it.—The wife of Arthur J. Smith of the Good Old Times co., who has been spending several weeks with relatives here, has returned to her home in Brooklyn. During her stay here Mrs. Smith made many firm friends.—Edwin Parrish has left town for New York to join the Barry and Fay co., which is now in rehearsal.

PITTSTON.—MUSIC HALL: Cleveland's Consolidated Minstrels 7. Excellent performance and good house.

SCRANTON.—ACADEMY OF MUSIC: Cleveland's Minstrels 5 to a packed house, giving a very satisfactory entertainment.

RHODE ISLAND.

NEWPORT.—NEWPORT OPERA HOUSE: The regular season at this house opened 6 with Gorman's Minstrels, giving a very satisfactory performance to big business.——The house has been overhauled, the stage made larger, scenery has been touched up and a new curtain greeted the patrons on the opening. It is from the brush of William Gill. In taking for his subject a scene on the cliffs known to all Newporters, he has succeeded in producing a picture which would do credit to any artist, and which every one acknowledges to be a very realistic likeness.—Sidney Woollet has returned to his home here from London.

TENNESSEE.

MEMPHIS.—EAST END PARK: The Bischer Opera co. gave Pirates of Penzance week ending 2 to well pleased audiences. It seems the older the opera the better the attendance. This week Pinafore; next week Musketeers.——JACKSON MOUND PARK: Cyrene Specialty co. are in their second week; attendance wretched. Managers Robb, Grey, Lawbrie and Spears have returned.

JACKSON.—PYTHIAN OPERA HOUSE: The season will open about Sept. 1 under the management of John A. Magevaney who succeeds S. Dent Gorham. Mr. Magevaney states that among his bookings are the best cos. traveling and speaks very enthusiastically in regard to anticipated good business for his house.

TEXAS.

WACO.—PARK THEATRE: The Jennie Calef co. continues to attract fair-sized audiences. They will give Pinafore next week.——ITEM: Manager J. P. Garland of the Park, says that he has more and better attractions booked for this season than he ever had before.

UTAH.

SALT LAKE CITY.—SALT LAKE THEATRE: Professor Gentry gave exhibitions of his Equine and Canine Paradox July 23-29 to fair houses. The show is a good one and pleases the children immensely.——ITEM: Next week we have M. R. Curtis in The Sketchen and Elsie Leslie in Prince and Pauper. Following these are an almost constant stream of amusements.

WASHINGTON.

TACOMA.—TACOMA THEATRE: McCabe and Young's Colored Operatic Minstrels to small houses July 25, 26. A Pair of Jacks to good houses 28, 29. Mollie Thompson captured the house with her dancing. Julius P. Witmark's singing was very pleasing.——ITEMS: The National and the Comique have done a good variety business during the Summer.—Harry Montague has assumed the management of the Comique.—Manager Hanna has such confidence in the continued growth of this city that he is now booking attractions for the season of 1891-92 for a week. It is his belief that Tacoma will then have 75,000 inhabitants.

WEST VIRGINIA.

WHEELING.—OPERA HOUSE: The season will open with Cleveland's Magnificent Minstrels 28.—— GRAND OPERA HOUSE: Season opens with True Irish Hearts 25-27. Mike McNulty Specialty co. 28-30.

WISCONSIN.

MILWAUKEE.—After having spent a very enjoyable vacation, your correspondent again resumes his weekly letters. Manager Marsh is very happy over the improvements that are being made in the Academy, and in taking me through the house pointed out the numerous ways in which it is to be improved. Money, certainly, has not been spared to make this one of the most comfortable and convenient houses in the West. One of the most important improvements is the raising of the roof and fly gallery to a height of sixty-five feet, allowing room for the largest drops to be hung, and overcoming one of the greatest faults that large spectacular shows had been compelled to contend with on this stage in the past. Much attention has also been given to the construction of the dressing-rooms, nine large airy rooms having been built on the first floor, each one having gas and water and being well ventilated. The auditorium has been completely changed, and when completed will be found to have been arranged with a view both to comfort and beauty.—Next season the name of the People's Theatre will be changed to the Lyceum. It will be conducted as a combination house, and none but first-class vaudeville con. will be given time. Manager Engel has appointed Edward West to the position of business manager, and the house will be opened about September 1. Manager West has already booked twenty-eight weeks.

OSHKOSH.—GRAND OPERA HOUSE: Burt Shepard's Minstrels July 31 turned people away.—— ITEMS: Mattie Victora, Cleveland's Minstrels, Barry and Fay, Twelve Temptations, Gilmore's Band, Maggie Mitchell and Bartholomew's Equine Paradox are booked in the near future.—The regular season will open Aug. 31 with The Stowaway.—S. H. Williams, of Berlin, Wis., succeeds Joseph Strasilpin as manager of the Grand this season. Mr. Strasilpin, now known as J. F. Ward, has leased the Odeon Theatre at Marshalltown, Iowa.

FOND DU LAC.—CRESCENT OPERA HOUSE: Burt Shepard's Modern Minstrels played to a packed house July 30. This co. was organized in Milwaukee and opened their season there 26. It is first-class in all its appointments, and gave unbounded satisfaction. Burt Shepard and Lew Hawkins are a host in themselves.

MADISON.—GOSSIP: Fisher and Aiken's Circus gave two performances to poor business July 29, then proceeded to Baraboo, Wis., where it stranded. Bob Burlow's Minstrels stranded at Watertown, Wis., a few days after playing here. The co. had been out but a few days. Manager Fuller has booked as fine a lot of attractions for this season as ever played in a city of this size.

WAUSAU.—GRAND OPERA HOUSE: Burt Shepard's Minstrels 2. This was the first attraction under the new management, and the house was crowded. Mr. Shepard has surrounded himself with a capable co. of artists. They presented the best and most refined minstrel performance ever given in this city.

CANADA.

ST. JOHN.—MECHANICS' INSTITUTE: W. S. Harkins' Stock co. closed their successful season 2. Fate was presented 24, The Golden Giant 25, 26, and Jim the Penman at matinee. The closing performance was for the benefit of Mr. Harkins and was very largly attended. A souvenir in the shape of a cabinet photograph containing portraits of the members of the co. were distributed among the ladies present. Much regret was felt that the co. could not stay a longer time.

WINNIPEG.—PRINCESS' OPERA HOUSE: Baker's Opera co. in Mascotte and Beggar Student still continue to crowded houses. Mikado week commencing 4.

MONTREAL.—Theatrical affairs are beginning to brighten up a little and coming events to cast their shadows before. The Royal opens Aug. 18 with Ed. J. Hassan's One of the Finest to be followed by Tony Pastor and a host of other good attractions. The theare has been renovated and redecorated and the management look forward to another successful season. A week later the Academy opens with Vernona Jarbeau in Starlight. Numerous alterations and improvements have taken place here also and a large amount of new scenery is being painted for this season. George Collins of San Francisco has been retained as head carpenter with a large and efficient staff under him, and if all promises are fulfilled, Montreal ought to have theatrically speaking, a pretty good time.

DATES AHEAD.

Managers and Agents of traveling companies will favor us by sending their dates, mailing them in time to reach us Saturday.

DRAMATIC COMPANIES.

AFTER DARK: Richmond, Va., Aug. 25, 30, Augusta, Ga., Sept. 1.

A. M. PALMER'S MADISON SQUARE: Los Angeles, Cal., Aug. 11-16, Stockton 18, Sacramento 19, 20, Salt Lake, Utah, 22, 23, Denver, Col., 25—two weeks; Kansas City, Mo., Sept. 8-10, St. Joe 11, Omaha, Neb., 12, 13, Chicago, 15—two weeks.

A ROYAL PASS: Portchester, N. Y., Aug. 28.

AROUND THE WORLD (Kiraly's): Philadelphia Aug. 25.

AROUND THE WORLD (Fleming's): Cleveland, Sept. 1-6.

A MIDNIGHT BELL: Tacoma, Wash., Aug. 28-30.

AUGEN BENEDICT: Chicago Aug. 17-23.

A PERILOUS VOYAGE: Haverhill, Mass., Aug. 16, Lowell 18, 19, New Bedford 20, Attleboro 21, Brockton 22, 23, Fitchburg 25, Holyoke 26, Marlboro 27, Nashua, N. H., 28, Lewiston, Me., 29, 30.

A FAIR REBEL: Boston, Aug. 9-16, St. Louis, Mo., 23-30.

AN IRISH ARAB: Chicago, Ill., July 27-Aug. 16.

A PAIR OF JACKS: Butte City, Mont., Aug. 11-13, Helena 14-16.

A DARK SECRET: Philadelphia Aug. 16-23.

A DIVIDED HOUSE: Boston Aug. 11.

BOTTOM OF THE SEA: N. Y. City, Sept. 1-6.

CASEY'S TROUBLES: Poughkeepsie, N. Y., Aug. 24, Oneonta 25, Wellsville 26, Warsaw 28, Mt. Morris 29, Dansville 30, Elmira 31, Penn Yan 32, Mansfield 33, Towanda 34, Ithaca 36, Cortland 37, Weedsport 38, Clyde 39, Baldwinsville 40, Fulton, Sept. 1, Watertown 2, Carthage 3, Potsdam 4, Ogdensburg 5, Canton 6, Belleville, Canada, 8.

COLORED ARISTOCRACY: Indianapolis Aug. 11-16.

CITY DIRECTORY: Oakland, Cal., Aug. 11, Sacramento 12, Salt Lake City 15, 16.

CRYSTAL SLIPPER: Chicago June 29—indefinite.

C. A. GARDNER: Pittsburg, Aug. 25-30.

CORINNE: Newark, N. J., Sept. 1-6.

CARRIE LAMONT: Paw-Paw, Mich., Aug. 11, Kalamazoo 12, Hastings 13, Charlotte 14, Marshall 15, Chicago 16-23.

CHICAGO COMEDY: Boswell, Ind., Aug. 11-16.

CORA TANNER: N. Y. City Aug. 25.

DAN SULLY: Salamanca, N. Y., Aug. 22.

ELY STOCK: Phœnixville, Pa., Aug. 11-16, West Chester 18-23, Contesville 21-23, Columbia 25-30.

E. P. SULLIVAN: Springfield, Mass., Aug. 11-16, Worcester 18-25, Meriden, Conn., 25-30.

EFFIE ELLSLER: Newburg, N. Y., Sept. 3.

EDWIN MAYO: Philadelphia Sept. 1-6.

EDWIN ARDEN: Philadelphia Sept. 1.

EVANGELINE: New Bedford, Mass., Aug. 22.

FRANK MAYO: Baltimore Aug. 25-30.

FLYING SCUD: Boston Sept. 1.

FORT DONELSON: N. Y. City Aug. 11-23, Hoboken, N. J., 25-29, Paterson 28-30, Montreal, Can., Sept. 1-6.

FRANK DANIELS: Detroit Aug. 25-30, Buffalo Sept. 1-3, Lockport 4, Erie, Pa., 5, Oil City 6.

GEORGE H. ADAMS: Easton, Pa., Aug. 21, Philadelphia 25-30.

GRIMES' CELLAR DOOR: Wilmington, Del., Aug. 25, Scranton, Pa., 30.

GRIZZLY ADAMS: Hoboken, N. J., Aug. 25-30.

GRACE HEZLEP: Silverton, Col., Aug. 11, Durango 12, Alamosa 13, Del Norte 14, Santa Fe, N. M., 15, Albuquerque 16.

HE, SHE, HIM, HER: Easton, Pa., Aug. 21, Pottstown 22, Philadelphia 25-30.

HENRY E. DIXEY: Chicago, June 30—indefinite.

HETTIE BERNARD CHASE: Charlotte, Mich., Aug. 21, Jackson 22, Benton Harbor 23, Sturgis 24, Goshen, Ind., 25, Warsaw 26.

HENRY DICKSON: Chicago Aug. 24-30.

HANLON'S FANTASMA: Chicago Aug. 16-23.

HEARTS OF OAK: Milwaukee Aug. 31-Sept. 6.

HENRY CHANFRAU: Newark, N. J., Sept. 1-6.

IVY LEAF: Rochester, N. Y., Aug. 25-27, Syracuse 28-30.

J. G. STUTTZ: Rockport, Texas, July 1-Aug. 15.

J. B. NEOBOTTO: Stevens' Point, Wis., Aug. 11-16.

J. H. WALLICK: Pittsburg Aug. 18-23.

J. K. EMMET: N. Y. City Sept. 8-13.

KATE PEARSON: Middletown, Conn., Aug. 11-16.

KELLY'S EXPECTATIONS: Canastota, N. Y., Aug. 29.

KAJANKA: N. Y. City Aug. 16.

KATE CASTLETON: St. Paul Sept. 1-6.

KATE CLAXTON: Brooklyn, L. D., Sept. 1-6, Brooklyn, N. Y., 8-13.

LIZZIE EVANS: Rockland, Me., Aug. 9-11, Bangor 13, 14, Worcester, Mass., 16, Boston 18-23, Cleveland, O., Sept. 1-6.

LOUIS JAMES: Pittsburg Sept. 1.

LOST IN NEW YORK: Buffalo Aug. 18-23, Cleveland 25-30, Chicago 31-Sept. 6.

LABADIE-ROWELL: Traverse City, Mich., Aug. 11-13.

LIGHTS AND SHADOWS: Chicago Aug. 31-Sept. 6.

MY JACK: Boston, Mass., Aug. 25-30, Springfield Sept. 1, 2, Lynn 3-6.

MAY BRETONNE: Alexis, Ill., Aug. 11-13, Kirkwood 14-16, Rushville 18-23, Lewiston 25-29, Harem 28-30.

MCCARTHY'S MISHAPS: Meriden, Conn., Aug. 16.

MRS. LESLIE CARTER: N. Y. City Nov. 10.

MONEY MAD: Buffalo, N. Y., Sept 1.

MASTER AND MAN: Philadelphia Aug. 25-30.

MCKENNA'S FLIRTATION (Barry and Fay): Saratoga, N. Y., Aug. 23, Utica 25, Buffalo 28-30.

MASK OF LIFE: N. Y. City Sept. 8.

MAUDE GRANGER: Victoria, B. C., Aug. 11-23, Seattle, Wash., 24-26, Portland, Ore., 28-23 San Francisco Sept. 1—indefinite.

NEW YORK COMEDY (W. C. Tirrill's): Petoskey, Mich., Aug. 4-16, Manistee, 18-23, Grand Rapids 25-30, Big Rapids Sept. 1-6, Lansing 8-13, Kalamazoo 15-20.

NELLIE MCHENRY: Santa Cruz, Cal., Aug. 12, Santa Rosa 13, Napa 13, Oakland 14, 15, San Francisco 16.

ONE OF THE FINEST: Clinton, Mass., Aug. 12, Nashua, N. H., 13, Manchester 13, Portsmouth 14, Laconia 15, Burlington, Vt., 16, Montreal, Can., 18-23.

OLIVER W. WHEN: College Point, L. I., Aug. 11, Roslyn 12, Riverhead 13, Southold 14, Greenport 15, Sag Harbor 16, Centre Moriches 18, Sayville 19, Bay Shore 20, Hempstead 21, Woodhaven 22, Rockville Centre 23, Cornwell, N. Y., 25, Phœnicia 26, Pine Hill 27, Griffin's Corners 28, Arkville 29, Stamford 30.

OLD JED PROUTY: Bangor, Me., Aug. 18, Waterville 19, Augusta 20, Brunswick 21, Portland 22, Portsmouth, N. H., 23, Nashua 25, Burlington, Vt., 26, Rutland 27-29, Bellows Falls 30, Boston Sept. 1-6.

OLD HOMESTEAD: Seattle, Wash., Aug. 23-26, Tacoma 28-29, Salt Lake, Utah, 30-31, Denver, Col., Sept. 1—two weeks.

ONE OF THE BRAVEST: Rochester, N. Y., Aug. 11-16 Pittsburg, Pa., 18-23.

OLIVER BYRON: Philadelphia Sept. 1-6.

PRINCE AND PAUPER (Tommy Russell): San Francisco Aug. 11—two weeks: San Diego 25, San Bernardino 26, Los Angeles 27-30, Oakland Sept. 1-3, San Jose 3, Stockton 4, Sacramento 5, 6, Portland, Ore., 8-13.

P. F. BAKER: Denver, Col., Aug. 12-16, Colorado Springs 18, Pueblo 19, Larned, Kas., 20, Great Bend 21, Hutchinson 22, Newton 23, Wichita 25, 26, Emporia 27, Atchison 28, St. Joe 29, 30, Kansas City 31-Sept. 6.

PRINGLE KELLOGG: Keokuk, Ia., Aug. 11-16.

PAXTON THEATRE: Melbourne, Ia., Aug. 11-16.

PAT ROONEY: New Bedford, Mass., Aug. 29.

PECK'S BAD BOY (Atkinson's): Lowell, Mass., Aug. 16, Exeter, N. H., 18, Portsmouth 19, Marlboro, Mass., 20, 21, Lawrence 22, Haverhill 23, Lewiston, Me., 25, 26, Lynn, Mass., 28-30.

PAUL KAUVAR: Trenton, N. J., Sept. 3.

RICHARD MANSFIELD: N. Y. City June 16—indefinite.

ROBERT DOWNING: Detroit, Sept. 1-6.

ROBERT MANTELL: Duluth, Minn., Sept. 4.

ROLAND REED: Boston, Aug. 18-30.

ROYCE-LANNING MUSICAL COMEDY: Richland Centre, Wis., Sept. 1.

SI PERKINS (Frank Jones): Portchester, N. Y., Aug. 11.

SPOONER-PAYTON: Chillicothe, Mo., Aug. 11-16.

SHENANDOAH: Chicago June 29—indefinite.

THE GREAT METROPOLIS (Eastern): Philadelphia Aug. 23.

THE GREAT METROPOLIS (Western): Norristown, Pa., Sept. 1.

THE CANUCK: N. Y. City July 21—indefinite.

THE LIMITED MAIL: Columbus, Ohio, Aug. 28-30, Cincinnati 31-Sept. 6, Indianapolis 8-10, Lafayette 11, Logansport 12, Anderson 13.

TALE OF A COAT (Sol Smith Russell): N. Y. City Aug. 24—six weeks.

TRUE IRISH HEARTS: Wheeling, W. Va., Aug. 25-27.

THE SOUDAN: Boston, Sept. 15.

THE SNATCHER: Denver, Col., Aug. 11-16, Chicago 18-23.

THE BALLOON: N. Y. City Aug. 4-30.

THE BANKER: N. Y. City Aug. 11-16.

THE OLD HOMESTEAD (Denman Thompson): N. Y. City Oct. 6.

THE WHIRLWIND (Helen Dauvray): N. Y. City Sept. 29.

THE STOWAWAY: Oshkosh, Wis., Aug. 31.

THE U. S. MAIL: Philadelphia, Sept. 1.

THE BLUE AND THE GRAY: Boston, Aug. 18-23.

THE FAST MAIL: Kansas City Aug. 31-Sept. 6.

THE FAIRIES' WELL: Toledo, O., Sept. 1-6.

THE HUSTLER: Lima, O., Aug. 25, Cincinnati 31-Sept. 6

THE STILL ALARM: Chicago, Aug. 24-30.

UNCLE HIRAM: New Bedford, Mass., Aug. 26.

WILLIAM REDMUND: Providence, R. I., Aug. 18-23, N. Y. City 25-30.

W. J. SCANLAN: San Francisco Aug. 11-Sept. 6.

WARDE-BOWERS: Troy, N. Y., Sept. 29.

WILD OATS: Big Rapids, Mich., Aug. 12, Greenville 13, Ionia 14, Lansing 15, Charlotte 16.

OPERA AND CONCERT COMPANIES.

ANSERG OPERA: N. Y. City June 29—indefinite.

BAKER'S OPERA: Winnipeg, Man., July 21—indefinite.

CASTLES IN THE AIR: New York City, June 30-Aug. 16, Brooklyn Sept. 1.

CARLETON OPERA: Buffalo, N. Y., June 30—indefinite.

FAUVETTE OPERA: Boston, Mass., July 21—indefinite.

FISHER OPERA: Memphis, Tenn., June 23—indefinite.

FAY TEMPLETON: N. Y. City Aug. 18-30.

GRAU OPERA: Cape May, June 30—indefinite.

HEINRICH OPERA: Philadelphia, Pa., June 23—indefinite.

MARIE TEMPEST: N. Y. City, Aug 3—indefinite.

MCGIBENY FAMILY: Hudson, Wis., Aug. 11, New Richmond 12, Chippowa Falls 13.

THE SEVEN SUABIANS (McCaull): Harlem, N. Y., Sept. 2.

ROYAL OPERA: New Haven, Conn., July 30-Sept. 13.

SPENCER OPERA: St. Louis July 19-Aug. 31.

STRAUSS ORCHESTRA: N. Y. City, June 23—indefinite.

THE MERRY MONARCH (Francis Wilson): N. Y. City Aug. 18—indefinite.

WILBUR OPERA: St. Paul, Minn., July 7-Aug. 16, Minneapolis Aug. 18-30.

VARIETY COMPANIES.

CREOLE BURLESQUE: Boston Aug. 11-16.

ELLIOTT'S VOYAGERS: Tacoma, Wash., Aug. 11-16.

HERRMANN'S TRANSATLANTIQUES: Philadelphia Aug. 18

HENRY BURLESQUE: Hoboken, N. J., Aug. 11-16.

HANLON-VOLTER AND MARTINETTI ENGLISH PANTOMIME: N. Y. City Aug. 2-3.

INTERNATIONAL STAR SPECIALTY: Hoboken Sept. 1-6.

INTERNATIONAL VAUDEVILLES: N. Y. City Aug. 16—indefinite.

LESTER AND WILLIAMS': Portland, Ore., Aug. 11-16.

MCCAFFREY-DEMPSEY: Hoboken Aug. 18-23.

MIKE MCNULTY'S SPECIALTY: Wheeling, W. Va., Aug. 28-30.

MIACO PANTOMIME: Rochester, N. Y., Aug. 18-23.

TONY PASTOR: Saratoga, N. Y., Aug. 11, 12, Springfield, Mass., 13, Hartford, Conn., 14, Worcester, Mass., 15, Newport, R. I., 16, Boston 18-23.

MINSTRELS.

AL. G. FIELD: Rutland, Vt., Aug. 11, St. Albans 12, Burlington 13, Montpelier 14, St. Johnsbury 15, Littleton, N. H., 16, Woodsville 18, Bellows Fall, Vt., 19, Brattleboro 20, Northampton, Mass., 21, Hoosick Falls, N. Y., 23, Glens Falls 25, Saratoga Springs 26, Cohoes 27.

BURT SHEPARD: Duluth, Minn., Aug. 11, 12, Stillwater 13, Minneapolis 14-16.

CLEVELAND'S CONSOLIDATED: Richmond, Va., Aug. 11, Norfolk 12, Petersburg 13, Washington, D. C., 14-16.

GORMAN BROTHERS: Boston Aug. 11—week.

GEORGE WILSON: Washington Aug. 11-23.

PRIMROSE AND WEST: Kansas City Aug. 11-22, Topeka, Kas., 23, Leavenworth 24, Atchinson 25, St. Joe, Mo., 26.

RICE'S WORLD'S FAIR: Ballston Spa, N. Y., Aug. 11, Ft. Edward 12, Glens Falls 13, Whitehall 14, Port Henry 15, Keeseville 16.

THATCHER: Attleboro, Vt., Aug. 11, Manchester, N. H., 12, Haverhill, Mass., 13, Lowell 14, Lawrence 15, Lynn 16, Boston 18-23.

CIRCUSES.

BARNUM-BAILEY: Detroit, Aug. 11, Toledo, O., 12, Flint, Mich., 13, East Saginaw 14, Port Huron 15, Bay City 16.

CHARLES BARTINE: Riverton, Ill. Aug. 11, Illiopolis 12, Mount Pulaski 13, Warrensburg 14, Macon 15, Mooticello 16.

FULFORD AND CO.: White Cloud, Kans., Aug. 12, Troy 13, Severance, 13 Everett 14, Horton 15, Holton 16.

FOREPAUGH: Lewiston, Me., Aug. 11, 12, Bethel 13, Lancaster, N. H., 13, Woodsville 14, Laconia 15, Concord 16, Manchester 18, Nashua 19, Greenfield, Mass., 20, Keene, N. H., 21, Bellows Falls, Vt., 22, White River Junction 23

IRWIN BROTHERS: Middletown, N. Y., Aug. 11, Paterson, N. J., 12, Passaic 13.

MAIN-VAN AMBURGH: Matteawan, N. Y., Aug. 11, Wappinger's Falls 12, Fowling 13, New Milford 14, Newtown 15, Naugatuck 16.

WARNERS AND ARLINGTON: Port Jarvis, N. Y., Aug. 11, Middletown 12, Paterson, N. J., 13, Passaic 14, Orange 15, Jersey City 16.

MATTERS OF FACT.

Theodore M. Brown will go with Cora Tanner as light comedian this season.

Professionals who have bought their costumes from Windsor, No. 14 East Twenty-fourth Street, New York, state that they have given them entire satisfaction.

The Louis James company will assemble for rehearsal on the stage of the Windsor Theatre, New York, on Monday, Aug. 25, at 10:30 A.M.

The Pike Opera House, Cincinnati, Ohio, is open and is now booking for this season. Only first-class attractions need apply for open time, and should address the manager of the Pike, Louis Ballenberg.

A forest glade scene (new) with rain effect is offered for sale.

The Jessie Bonstelle company wants some specialty people.

The Criterion, Brooklyn, formerly Criterion Theatre, has open time for entertainments of first-class character on rental only. The house is specially adapted for the production of new plays. The Criterion Theatre, including theatre, lodge-rooms, club-rooms, hall, stores, etc., is for sale, or will be leased for a term of years to a first-class party. Address J. M. White, the Criterion, Brooklyn.

Frederick Goldthwaite, leads and heavies, is at liberty.

Rose Osborne will open at the Windsor Theatre, New York, in Satan, for one week, under the management of W. F. White.

Charles Cowles is reported to have made a hit as Cy Stebbins in The Canuck at the Bijou Theatre, New York.

Catherine McLean is at liberty and may be engaged for opera or comedy.

Blanche Curtiss has been specially engaged for the leading singing part in The Spider and the Fly for the season of 1890-91.

Brady's Theatrical Circuit with headquarters at Tuscaloosa, Ala., is reported to be the best in the South.

William Haworth has joined the Hubert Wilke company, which will open its season in San Francisco on Aug. 25.

Stanley Felch, comedian, comic opera or comedy, is disengaged. Mr. Felch was recently connected with the Said Pasha Opera company and is now in the city.

A MS. society comedy-drama, an original American play in five acts and prologue, can be had on reasonable terms. The prologue represents the reception of Thalia, the goddess of comedy in a beautiful grotto by moonlight, surrounded by wood nymphs. The play is said to have a good plot with the characters drawn from life. One act takes place at Newport.

Fay Templeton, under the management of William L. Lykens, will open the Fourteenth Street Theatre, New York, Aug. 18, in the spectacular comic opera burlesque, Hendrik Hudson, or the Discovery of Columbus, by William Gill and Robert Fraser. The cast includes Alice Carle, Toma Hanlon, Eva Randolph, Edwin Stevens, Alf. C. Wheelan, Harry M. Dowley, Ed. Schnitz Edwards, Charles Kirke, and other well-known artists. The costumes have been made from Parisian designs by William Dazian and Son, of New York, and the scenery has been painted by Maeder and Schaefer. After the New York season, the tour of 1890-91 will include all large cities between the Atlantic seaboard and the Pacific coast.

The members of Amina, or the Shah's Bride company, are notified to communicate with Herman Brunswick, Philadelphia.

Helen Perree will play leads with Powers' Ivy Leaf company during the season of 1890-91.

The members of the Two Johns Comedy company are called for rehearsal at the Athenæum, corner Atlantic Avenue and Clinton Street, Brooklyn, N. Y., on Wednesday, Aug. 20, at 10 A. M.

The Two Old Cronies will go on the road this season with an unusually strong company, embracing the leading stars of the world of comedy, headed by Frank M. Wills, who will be seen again as the funny professor. The piece will be furnished throughout with entirely new music, dances and sumptuous costumes. It is booked solid for the ensuing season, and is now booking for the season of 1891-92.

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The Academy of Music, Montreal, Canada, has the following weeks open: Sept. 8, Oct. 13, Oct. 27. Applicants should address Henry Thomas, manager.

Lillie West Brown will be at liberty after Aug. 16.

Fannie D. Hall, prima donna soubrette, is at liberty.

J. P. Clark, leading heavies, old men and stage manager, is at liberty.

Emma Whittle, old women and comedy, is disengaged.

Kate Purssell's Queen of the Plains company are called for rehearsal on Monday, Aug. 18, at 2 P. M., at the South Street Theatre, Philadelphia.

Donnelly and Girard's Natural Gas company will assemble for rehearsal at New Park Theatre, New York, on Monday, Aug. 18, at 11 A. M.

The Parlor Match company will open its season on Sept. 8, and after playing a week of one-night stands on the road, will begin a six weeks' engagement at the New Park Theatre, New York, on Sept. 15. The Sisters Lewey have been specially engaged for a limited number of weeks, the pantomime season requiring them to return to London before Christmas.

HELEN JUDSON has been engaged for A Bunch of Keys company.

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ASBURY PARK, N. J.—New Grand Opera House, August.

BALTIMORE, MD.—Holliday Street Theatre, Nov. 17, Dec. 8, 15.

BOWLING GREEN, KY.—Potter Opera House, September 3, 4, 5, 6.

BROWNSVILLE, PA.—Opera House, Oct. 1—Fair week.

CHICAGO, ILL.—Clark Street Theatre—August.

EVANSVILLE, IND.—The Grand, opening attraction Aug. 25, Sept. 1.

EVANSVILLE, IND.—New People's Theatre—Opening attraction Sept. 1 to 13.

NORFOLK, VA.—Lewis Opera House—Open time.

SOUTH FRAMINGHAM, MASS.—Elmwood Opera House, Aug 3.

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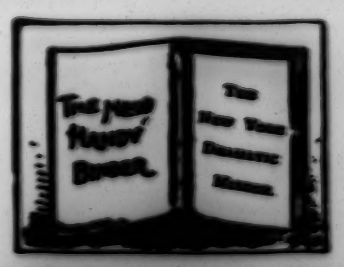

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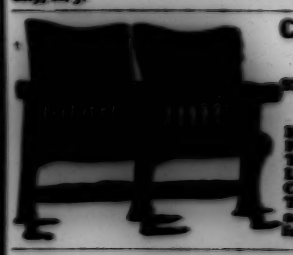

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